

LUXEMBOURG :: LYONS :: NORMANDY OFFICIAL PROGRAMMES IN FULL

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY

3^D



Evelyn
DALL

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**GYPSY NINA'S
ROMANCE**

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'REMEMBER LAST TIME?'

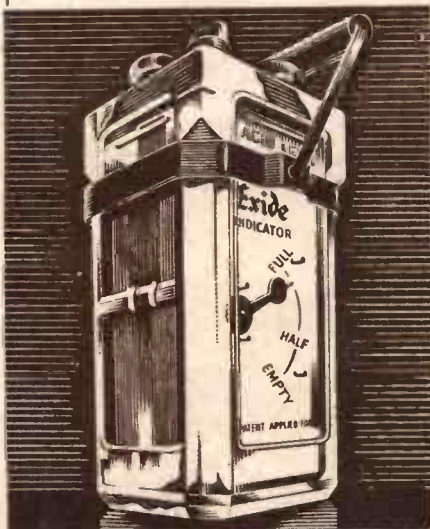


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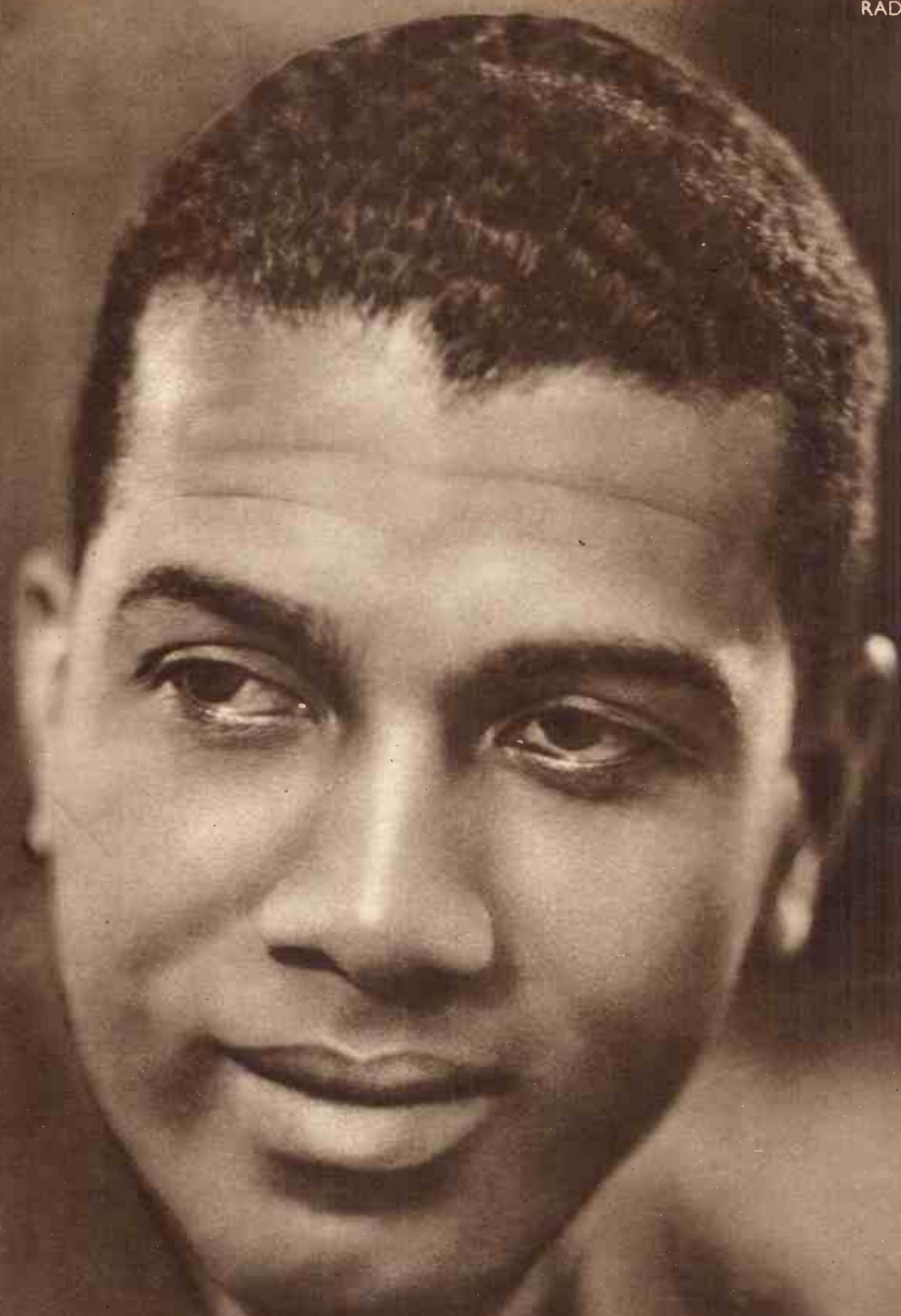
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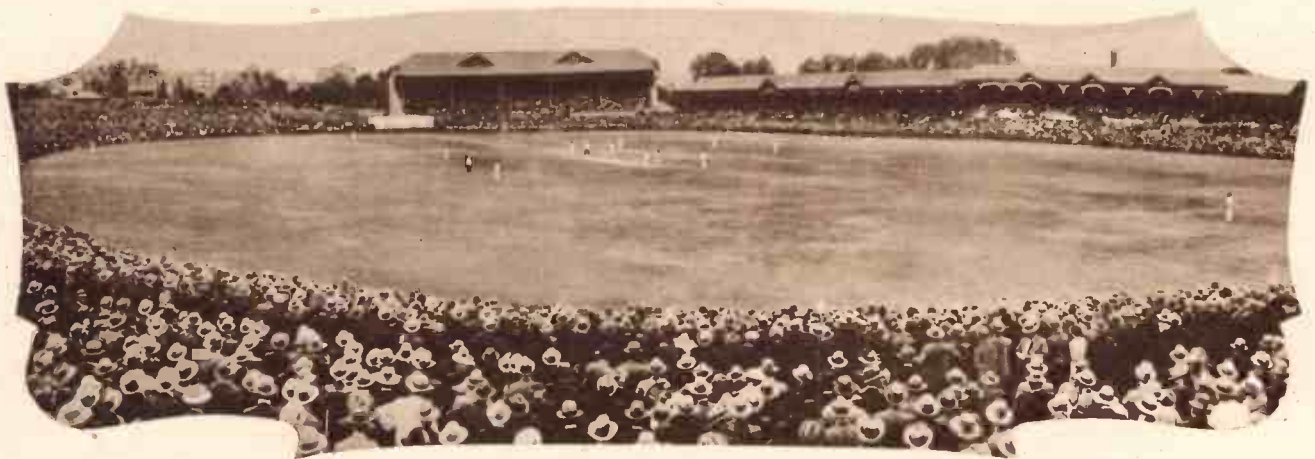
R.186



“ HUTCH ”

“**H**UTCH” (ne Leslie A. Hutchinson) is one of the finest radio, cabaret and music-hall artistes of to-day. He sings love-songs at the piano with a tender simplicity and soul-throb that wrings the hearts of feminine listeners. Started in a Government department in British West Indies where he was born. Tired of that and went to New York to go on the stage. Instead, became a lift-boy. One evening played the piano at a party, and has not since looked back.

E N G L A N D v. A U S T R A L I A



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TEST MATCH

(Adelaide, January 29, 30, February 1, 2, 3.)

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No. 159

RADIO PICTORIAL

The Magazine for Every Listener

Published by BERNARD JONES PUBLICATIONS, LTD.
37-38 Chancery Lane, W.C.2.

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MARGOT JONES

Presenting / "The Radio Parade"

**RETURN OF
"SONGS FROM
THE FILMS"**

JOHN WATT is preparing to bring "Songs from the Films" back to the mike next month, but he tells me that the series will take a new form. This time he intends to concentrate in each programme on three or four stars, using only the songs they sang in different pictures.

Ginger Rogers, Fred Astaire and Jeanette MacDonald, for instance, would provide between them more than enough good numbers for one programme. These "Songs from..." began in November, 1931, at Savoy Hill. John has himself compered every one and they are still as popular as ever.

New Stars Each Show

AS before, the shows will be broadcast from the carpeted stage of the basement studio in Broadcasting House, but they will have a new conductor in Charles Shadwell, now directing the Variety Orchestra. John is making another change regarding artistes. Instead of booking a regular team for the series he is going to cast each show separately. And sometimes the original artistes will come to the mike, or maybe the mike will be taken to them.

Since these shows started foreign relays have improved a lot and there is no technical reason why Jan Kiepura should not be heard from Laecken or Maurice Chevalier from Hollywood. "And I want the clever people who made the films to have a look in, too," John says. He promises one programme a month from February 19.



Barrs Partridge, cinema organist and classical violinist (see next page)



Some of Prunella Stack's "Health and Beauty" lovelies face the television cameras at Alexandra Palace

Oy!

NOT many people have number plates to their cars which aptly express their personality. Harry Tate, with his famous "T 8," is one. Now Flanagan and Allen, the crazy comedians who, released from their non-broadcasting contract, will be in Music Hall on March 6, have got their hearts' desire. Bud has succeeded in getting the index-letters "O.Y" for his car. Ches Allen wanted the same, but was not quite so lucky. He has had to be content with CGP (Crazy Gang, Palladium).

New Irish Announcer

TWENTY-THREE years old T. W. Chalmers, the new Belfast announcer, tells me that he studied engineering and took his degree before he thought of broadcasting as a career. Also a keen musician who plays both piano and organ, he joined the B.B.C. four months ago, and went direct to Northern Ireland from Mr. Beadle's school the other day. As an enthusiastic walker who has visited Youth Hostels in several European countries, he should like Belfast. It is perhaps the only large city in the British Isles where a five minute bus drive will leave you on top of a lonely mountain.



T. W. Chalmers, the new 23-year-old Belfast announcer

Convalescent

THE many fans of Stephen Williams, the popular announcer of Normandy, Paris and Luxembourg, will be glad to learn that he is fast recovering from a serious illness which has kept him in Germany since September. He is now convalescing in London. Would you like to drop him a "Cheer Up" note? His address is BM/FKAN, London, W.C.1.

Claude Dampier's Return

PRODUCERS are relieved when January ends, because pantomime claims so many stars and it makes programme building difficult when the best talent is out of town. Now the season is closing things are getting easier, as you can see from the happy faces to be met around St. George's Hall. After an interval of some weeks Claude Dampier is expected to return to the mike tomorrow and Phyllis Dare comes back on Tuesday.

Metropolitan Opera On The Air

THE National Broadcasting Company are very proud of their relays from the Metropolitan Opera in New York. Listen to-morrow, January 30, to a broadcast of Siegfried, with Melchior, Thorberg, and Flagstad. The conductor is Arthur Bodanzky, who is headman at the Opera this season. The best station through which to hear this relay is Boundbrook, W3XAL, on 16.86 metres, or Pittsburg, W8XK, 19.72 metres.

Old Friend Back

IT was RADIO PICTORIAL'S Midland correspondent who mentioned to Martyn Webster that the famous Co-optimist, Betty Chester, is now living in retirement at Stanley Old Hall, Bridgnorth. Martyn at once got on the trail, and you will shortly hear Betty on the air again.

She has broadcast before on several occasions, when her very distinctive low notes soon gained her recognition as a radio personality. A revival of some of the Co-optimist songs that made her famous should be a sure-fire hit with Midland listeners—and not a few of her old fans in all corners of the world.

Search For Talent

IF you see a tall, dark and handsome young man roaming around a Midland town or village, wearing a worried look, it's more than possible that the gentleman in question will be Robin Whitworth, Midland Regional's new Features Director. He is combing the Midlands for new radio personalities, folks who have a good story to tell, and also a way of putting it over. "And it doesn't follow that they will be educated people," says Robin. "In fact, some of my best microphone discoveries have been sons of the soil, who have showed no signs of 'mike fright,' and have come up to scratch like the true yeomen they are!"

Which?

IN a place where broadcasters speak frankly, I heard an argument last week about commentators. Opinion was divided on whether it was better to have a master of the microphone with little knowledge of the game, or an expert on the game with little knowledge of the mike—a nice point. While the master of the mike was apt to make technical faults in describing the game, the other fellow would get that part right. So what's to do about it?

For Your Autograph Album

*Best Wishes
Betty Webster*



Renée Houston and one of her kiddies broadcasting in the McDougall's Self-Raising Flour Luxembourg programme

Sir John Stands Down

EVERYONE is disappointed that Sir John Reith cannot take part in "The Fourth Wall" which the B.B.C. Amateur Dramatic Society is producing on the eleventh and twelfth of next month. At one time it was a toss-up whether they put on this thriller by A. A. Milne or "The Torchbearers," with a comic stage carpenter which is a character very much after Sir John's own heart.

Had they decided on "The Torchbearers" I think that the Director General might have been persuaded to play again despite terrific pressure of work. But "The Fourth Wall" won the day and the head of the B.B.C. will see the play from the stalls. It has no strong comedy part of the kind he plays so well.

All Star Cast

LOTS of well-known broadcasters will be on the stage. Robert MacDermott, an announcer, is playing the lead, and Freddie Grisewood will have the chance to talk in dialect as P.C. Mallet, a country bobby. Felix Felton is one of the villains and "Ajax" Farrar is the victim who is murdered early in the play. This is the part which Raymond Suffield hoped that Sir John would take and he went so far as to read the part.

Betty Nicholls, Lance Sieveking's pretty secretary, is the heroine, while Bruce Belfrage, Max Kester and Cynthia Pugh, Val Gleigud's secretary, are all in the show. John Cheatle is producing, and the play is at the Fortune Theatre. They are rehearsing in St. George's Hall.

Crying Actress

LISTENERS in Cork will be anxious to hear how Ulster radio actors assume the peculiar sing-song brogue of that city when S. A. Bulloch produces a play called "Sovereign Love" at Northern Ireland on Thursday next. The author is T. C. Murray, a Cork schoolmaster, and the scene is laid in the extreme south of Ireland.

Strange coincidence about this play comes from Irish radio actress Jean Forster. In her first broadcast some years ago she had to cry, in almost every part since there have been tears, and on Thursday when she plays the lead in "Sovereign Love" she has to cry once more. This will be her last broadcast from Northern Ireland.

In two weeks time she is marrying Geoffrey Gilbert, flautist with Sir Thomas Beecham at the London Philharmonic, and coming to live in London. After she gets settled down she hopes to do some broadcasting for London producers.

Next B.B.C. Amateur Show :: New Woman Sports Commentator :: Eager Chorus Girls Rush To Make Good

Coincidence

AREHEARSAL of "The Roving Reporter" at the Midland studios the other week resembled a scene from a romantic novel. A doctor, who was broadcasting for the first time, went up to Stuart Vinden, who plays the reporter, and said: "Didn't we meet at a party about fifteen years ago?" And they found it was so.

Shortly afterwards another new broadcaster approached Stuart with exactly the same question. It appears that these three had met fifteen years ago, and had never been together since, until radio effected their reunion.

Naturally, they had to celebrate it after the show!

Versatile Organist

IT is not often that a cinema organist is also a first-class violinist, but this is so in the case of Barrs Partridge, who recently joined the B.B.C. Empire Orchestra, which is becoming more and more popular on the National wavelength. Barrs has earned his living as a cinema organist for the past eight years, but previous to that he was deputy conductor of municipal orchestras at Hastings and Harrogate, and was also acting as accompanist.

He accompanied many famous artistes, including Daniel Melsa, who is now leader of the B.B.C. Empire Orchestra. Several of Partridge's suites have also been broadcast, and we hope to hear more of him as a composer.

Faithful Fans

FRANK TITTERTON has three pets—a Labrador retriever and two black cats—and it is lucky that they do not fight because they all want to listen when Frank is on the air. The other day he was broadcasting from Birmingham and as soon as his voice was heard the Labrador got up from the hearthrug, stretched himself and sat down in front of the loudspeaker. But he was beaten to it by the cats who had already taken the best seats, one on either side of the set.

Rush from Paris

FIVE English girls from the chorus of a French revue hurried home from Paris this week for auditions at Broadcasting House. Reading in the weekly edition of an English paper that chorines were wanted for "Front Row" they wrote to the B.B.C., and, though they were too late for the show, the B.B.C. is arranging for them to be heard. Whether there will be another of these programmes depends upon the response from listeners. If they like it they will have some more.

Choruses in the provinces did not rally round as the boys and girls of the London theatres did. For one thing it must have been difficult to get away. Would have meant cutting a show.

Though no one exactly set the studio on fire, Pat McGrath, Patricia Lennard and one or two more made enough impression to be given another chance.

WANDERING MIKE



Bernard Wetherall, London 'bus driver; three of whose songs are scheduled for "Songs You Might Never Have Heard" programmes

Woman Wins Through

ON rather a cold day a week or so back a man and a woman stood watching hockey at Stevenage. Nothing very odd about that, but had you approached you would have noticed that the woman never stopped talking! The man was Tom Woodrooffe of the outside Broadcasting team and his companion, Marjorie Pollard, was being tested for the mike. Test was successful and now she has the job of describing the England v. Germany women's international match at the Oval early in March. As an ex-captain of England she surely knows her stuff.

Daventry Arising

THERE are few spare beds in Daventry just now, and it is difficult for the small army of workmen at the Empire station to find digs in the ancient town. Half a million bricks, a hundred tons of steel, two thousand tons of concrete, fifty tons of plaster, 35 tons of lead and 80 tons of stone are being used in the new building which is to house the finest long-distance broadcasting station in the world. Engineers are working from dawn until half past ten at night to get the three new transmitters working in time for the Coronation.

"STAR SMILES"



No. 7.—GRACIE FIELDS As seen by Douglas Young

GYPSY NINA Confides that . . .

IT HAPPENED IN

Paris

The amazing story of a fine romance with no kisses is one of the interesting adventures told by Gypsy Nina in this absorbing article.

I SAW him first at the music hall in Paris less than a year ago. He was sitting in the front row, and the reflected light from my accordion flashing across his upturned face, showed me he was watching me intently.

In Paris one must accustom oneself to ardent appeals and raptured looks from the passionate Latins. They must be looked upon with tolerance and adroitly discouraged. But in this case it was different—he was obviously an Englishman.

If I expected him to appear at the stage door after the show, I was disappointed. In a way I wasn't sorry. I have, many times in the past, experienced this form of romance, but it has never appealed to me.

It was far more satisfactory to see him sitting in the front row the following night, and again the next evening, and then the one after that.

Indeed, I began to find myself looking forward to the voice of my "call-boy." When I walked towards the footlights I instinctively glanced at the front row, half fearing that he wouldn't be there. But he was—every night.

It was obvious even to me that an introduction was inevitable, and before long we were introduced by a mutual friend.

I left Paris shortly afterwards for Germany. Letters came by every post and long-distance calls reached my hotel nearly every evening. And I had always thought that Englishmen were terribly proper and conventional.

Although I have never had time to fall in love, I must confess to occasions when adventures have aroused my curiosity. At one time I used to receive a letter every Saturday night from a man whom I had never met. Although he used to travel hundreds of miles to see my shows, never once did he attempt to meet me outside the theatre.

When I left for Europe, I did not hear from him for about two weeks, when suddenly a letter arrived. He said he had heard I was in London and would I kindly accept a little gift now and again?

The gift was a great bunch of gardenias, which he cabled to my hotel every Saturday for the seven months I stayed here. And to this day I have never seen him.

Soon after I returned to America I received a letter from another fan. He thought I had been ill, because he had heard nothing of me for so long, and as he had so enjoyed listening to my programmes, and should I need it, would I accept 200 dollars to help me in my trouble?

It was a change from the usual letters. Most people want me to give them something. Even when I go to parties I feel that I have to "sing for my supper."

This same man thought I should be in Hollywood. He actually offered to finance me to get

By
GYPSY NINA
(The favourite Girl
Accordionist of Luxem-
bourg and the B.B.C.)

Gypsy Nina, whose flashing eyes are as great an attraction as her brilliant accordion-playing

there and pay all expenses until I got a job in films. If I succeeded he said I could repay him, but if nothing came of it, then I could forget about the financial side of it.

One of the most exciting things that has ever happened to me was in Chicago. I had to do a special broadcast from a studio on the northern side of the town on the same afternoon as I was appearing on the stage, about eight miles away. Unfortunately, I had only fifteen minutes to get from the theatre to the studio. Whether I went by cab or underground, it was impossible for me to do the journey in that time, and it was equally impossible for me to break either date.

Then the studio people had a bright idea. They decided to make a tie-up publicity stunt with the underground railway. At precisely a minute after I was to leave the theatre the entire underground line would be cleared and a special train would run me under the town.

When the day arrived, I rushed from the theatre, still in my costume, and dashed into the station. There was the train waiting for me, crowded with pressmen and all ready to break every speed record.

We did the journey, which normally takes twenty minutes, in just on nine.

Once I appeared in a Ziegfeld show, and I consider I learnt more showmanship in that experience than in anything I've ever done. Ziegfeld was the most dynamic man I have ever met. His eye was as keen as a razor, and in one glance he'd tell whether a setting was O.K. or not.

There were no half measures, no indecisions. A wrinkle in a girl's stocking would receive the same treatment as a badly placed piece of scenery—neither would escape his notice.

During rehearsals those who were not taking part in a scene would sit around in the auditorium. Ziegfeld himself would sit in the front row and lean back, taking everything in. At times the "sitters-out" would start talking and making more noise than necessary.

Without changing his expression one little bit, he would stand up, turn round slowly, and shout, "Shut up!" Then he would sit down again and not say another word.

When I was young my father kept my mother and I continually chasing from one country to another searching for "a pot of gold where the rainbow ends." Maybe he would get it into his head that an invention of his would make him a millionaire if he was in Germany. So we would pack and go to Germany.

Sometimes we would find ourselves in Russia, and at other times in Italy, Hungary, Poland, England, and then back again in America. Dear old dad; he lived in castles in the air, but it was the way he wanted it. He lived to see me go on the stage, which was his greatest ambition.

My mother used to coach me in singing gypsy songs in nine different languages during our distant travels. For two hours every night I used to play the accordion and sing to my parents. We would turn off the light and I would sing while they sat in the gloom and listened.

Sometimes over here I feel lonely and homesick, or a little depressed about something or other, so I lock myself in my room and play. Like this, music has a strange effect on me. I sit and play with tears running down my cheeks. Even when I am feeling perfectly happy, music will make me cry until I am ashamed to show my face in public.

I mentioned that I sang gypsy songs in nine different languages. I was quite surprised to find, when I was appearing in a theatre in the Italian quarter of New York, big notices spread across the roads and on the walls: "Our own little Gypsy Nina, the Italian wonder singer, in 'Romany

Please turn to page 26



"It happened in Paris"

GUIDE TO THE

A BUMPER



Cheery interlude: Brian Lawrance shakes up a cocktail for his popular dance band. You can hear this outfit to-morrow (Saturday)

SATURDAY, JANUARY 30

IN a lodging-house attic in the Lancashire town of Bury, eight young men were sharing sleeping quarters some years before the war. The eight were known as "The Eight Lancashire Lads," touring the music halls.

One night, two of them, pals, feeling extra gay on the stage, "made eyes" at girls in front row, with the awful result that the girls waited for them at stage door. This was frowned upon by the boss of the show; the two pals were sacked—"just to larn 'em manners."

The two drew pay packets. Eight shillings each. One of them has shoe repairs to pay for, leaving him three shillings, so he says: "Well, if we want to return to London, we must walk."

And so Jack Warman and Charlie Chaplin took the Lancashire road for town.

Jack is in "Music Hall" to-night. Charlie is probably dreaming of his next film in Hollywood. But among Jack's treasured possessions are letters he still receives from Charlie.

They earned their food and lodging on that long walk by doing turns at public houses on the roadside. "Charlie was good at the piano," recalls Jack, "but he could never sing." One night they were unlucky, and slept under a haystack. And Charlie would say to Jack: "If ever I earn £15 a week, I'll dress in riding-kit and ride a white horse down Kennington Road so that everybody can look at me!" Well, he long ago passed the £15 mark, and became a man that all the world looks at.

Jack has just finished playing "Idle Jack" in a "Dick Whittington" panto. To-night he will do another of his screamingly funny "Sacked Again" acts, this time as a waiter.

Bubbles Stewart and Her Sisters grace St. George's Hall once more. Her sisters, by the way, have pretty names, Mimi and Honey. Last broadcast nearly a year ago, and Mimi and Honey have been in America since. Bubbles went to U.S.A. with them, but was soon back here again—married to an Englishman who followed her.

He met her when she was touring England last year. Said good-bye to her, but when she reached New York, called her up on transatlantic 'phone and proposed. He's in a London transport office. Marriage took place in America, and they honeymooned on the *Aquilania* returning to England.

Other "Music Halls" are the old favourites Alexander and Mose, Harry Claff and Winnie Wager. Harry is Chairman of the Variety Artists' Association. Does to-night an act out of the show he first made a hit in, *White Night*.

First highlight of the day are those untiring "Kentucky Minstrels," this time broadcasting from St. George's Hall for the first time. Theatre Organ will be used, notably for a lovely closing number, "I Lay A-Dreaming." Composer is Roger Eckersley, B.B.C.'s Regions' Controller; lyric Harry Pepper's; choral arrangement Doris Arnold's.

Scott "Pussyfoot" and Whaley "Cuthbert" will be at it again, as they have been at it for over 30 years, since the day they met in middle America, when Scott was circus clown and Whaley hoboing coon. They were hoboes together for a long time, often at starvation's door.

And there's Ike Hatch, who puts his heart into spirituals or hot rhythm with equal fervour. Once he ran a West End night club. And Ed Whaley runs the

Radio Club on the London Road just outside Brighton. All the B.B.C. Variety Department are members.

Listening to Troise and his Mandoliers to-day will be many folk tied for months to hospital beds. They are proud owners of sympathetic letters from this popular maestro. Troise has many letters from hospital patients, and always sends them a consoling reply. Frequently one patient collects autographed photographs of him for the others in the ward.

Brian Lawrance's fine little band has a mid-evening session. In Act II of *The Barber of Seville*, from Sadler's Wells, you will hear Edith Coates, who, the other week, sang in *Hansel and Gretel* at the Wells in afternoon and in it at Covent Garden at night, taking 'flu victim Edith Furmedge's place at short notice. Ruth Naylor and Arnold Matters also singing in this.

Children's Hour goes musical and has Dr. Boulton conducting concert by B.B.C. Orchestra, and Tom Morgan conducts Callender's Senior Band just before "In Town To-Night."

Joe Loss, playing afternoon dance music, tells a good story of his youth, when he was sensitive little violin prodigy at school concerts. Classroom mates considered his violin-love "girlish" and decided to frustrate it for one concert. Before start, they spread butter up and down little Joe's bow. Consequence, when hushed school-hall audience awaited his recital, no sound came from his fiddle.

Tunes composed by H. Robinson Cleaver were broadcast a few years ago from Manchester Piccadilly Dance Hall by Embassy Band. Robbie was then organist of Piccadilly Orchestra. To-day he plays at Bexley Heath Regal, at the organ of which his wife played for twelve months. Yes, theirs is a console marriage!

Henry Hall winds up the day with his "Hour" programme with his "Five Bachelors." Never heard of them? Can't blame you. I've only just coined the title for the boys of his strings section! You see, they're the only members of the orchestra without

wifely strings to their bows! The Three Sisters are single, of course. Molly is leader of their sweet harmony. And d'ye ken that wee Georgie Erick was in training for a doctor at Aberdeen when he started a wee bit jazz wi' a students' band and by and by was sair drifting awa fra bones to breaks?

SUNDAY, JANUARY 31

A New Portia! Maybe you're not interested. Maybe you avoid Shakespeare. Maybe, if you don't avoid it, you've heard enough of the old Portias in all the previous productions of "The Merchant of Venice."

But if this bit of news doesn't get you cocking an ear at to-day's Portia, I'll count my studio-roaming in vain! Freda Jackson, as Portia to-day, is the answer to Barbara Burnham's prayer. And the part is answer to one of Freda's.

Acting four years with North-

ampton Repertory Company (with which she has broadcast from Midland), Freda, a year back, took a plunge and came to London. Producers didn't know her. She got a part in the rather out-of-the-way Q Theatre in "Sacred Flame." Producers began to notice. Tyrone Guthrie put her in "The Country Wife" at the Old Vic, and close on his heels came Lilian Bayliss with a contract for her in "As You Like It."

An outstanding first year in London for a 26-year-old actress, unknown before she appeared from provinces. But she was still praying for a National broadcast. Heard that Barbara Burnham wanted to create a new Portia, played by an actress who had never done the role, and telephoned Barbara that she would like a try.

So to-day Freda makes her first National broadcast as, probably, the youngest broadcast Portia yet.

That masterly actor, Ernest Milton, is the scheming Shylock.

Mantovani has made a new arrangement of "Serenade in the Night," and will play it with his Tipica Orchestra. Lovely, petite, brunette Mrs. Mantovani claims that when Monty broadcasts she can always tell if he is feeling tired or depressed. Seems too good to be true—or too bad—to me, for he always strikes me as first class. But they say wives have a sixth sense about husbands!

Happy George Baker—did he not marry Olive Groves?—sings in another "Ghosts of London" programme. Wilfred Rooke-Ley and Mark Lubbock are reviving in this incidents in the lives of Haydn, Wagner, Chopin and Berlioz, which took place when each of them was in London.

George is preparing for an important recital tour of South Africa with Mark Hambourg. Leaving just after Coronation, back in August.

Memorable incident in Mark Lubbock's life took place at Swansea. Nineteen-twenty-one Coal Strike delayed him and theatrical company getting to Swansea, arrived at 4.0 a.m., no hotels open, so they all sat on the beach until morning!

Much-loved and respected Canon Dick Sheppard makes Appeal for the Over Thirty Association. Canon Sheppard was popular with ex-servicemen long before St. Martin's broadcasts began. As Chaplain at the Front he renewed many a flagging spirit. Now he shoulders colossal task of the Peace Pledge Union.

Reginald Foort makes what will be about his 55th broadcast. Instrument, Theatre Organ.

Morning service from Warwick Road Congregational Church, Coventry; Children's Service from London Road Church, Kettering; and evening Baptist studio service with Rev. P. T. Thompson.

Effervescent Nina Devitt (in "Coo-ee" on Thursday, Feb. 3) does a few steps to the new Pye all-wave receiver

PEP and PERSONALITY



WEEK'S B.B.C. PROGRAMMES

WEEK FOR RADIO VARIETY

"Kentucky Minstrels" On Duty Again :: Australian Revue ::
Big Musical Show for Birmingham

MONDAY, FEBRUARY 1

A TELEVIEWING friend tells me that loveliest picture he has seen on his home screen to date was of Sylvia Welling. Easy to believe. This beautiful star tops cast of a production of tuneful "Wild Violets" to-day. A few stars reach their lofty courses overnight, romantically, and with the sensation usually only credible inside a cinema. Sylvia was one.

Her story is bound up in the famous, and moving, one of poor Annie Ahler's tragic end. Annie at the top of her fame in "The Dubarry" in London. And a few nights later, Annie gone, the only beauty in her place a pile of graveside wreaths. The theatre was closed. Nowhere, they sighed, could be another "Dubarry."

And then a young girl, unknown, taps at the producer's door, walks boldly in and says she can play the part. Within ten days the show is on again, London wildly rushing to see it again with a new star—Sylvia Welling.

Sylvia's home is at Brighton. Week-ends find her walking the Downs. Rides and swims, too. Seems, at the end of her television performance just before Christmas, she threw a kiss to viewers. She told me why; over her head in studio engineers had hoisted mistletoe!

Sylvia pays her first visit to Birmingham studios for "Wild Violets"; Martyn Webster producing it there, though it is National broadcast. Birmingham honoured by visits of Webster Booth, Gordon Little, and Ernest Butcher for the show. Local Midland broadcasters co-operating give Dorothy Summers a part, and Hugh Morton will be narrator. Dorothy is dealt with in to-morrow's notes.

Difficult to take your pick to-day, so many good things. "Music Shop," a cabaret, and another of those fine "It's Happening Now" features with Howard Marshall.

Despite repetition of numbers in "Music Shop," these programmes are always fresh. Reason, Gerald spends between £100 and £150 on new orchestrations each fortnight. With him, of course, Monte Rey, Marjorie Stedeford, Top Hatters, Cyril Grantham, Billy Tringham, Frank Baily and The Radio Three.

Joy Worth, Ann Canning and Kay Cavendish (pianist), The Radio Three, busy to-night, also in the cabaret. This is compered by Naunton Wayne, who, as comparative unknown, was doing an act at Café Anglais with Florence Desmond, before she was so

well known. They were rushed off to B.B.C. to take part in a "Surprise Item."

Greta Keller, still in town, takes part too. So small is her voice that she is unheard in the studio as she sings close to mike. Says voice is slight because she bawled it to death aiming at opera as a youngster!

"The Devil's Thrill" is striking title of gramophone recital by Spike Hughes, music by violinist Paganini, who, 'twas said, was devil-possessed.

North has Tyneside melody and humour by Esther McCracken, singer, songwriter, comedienne, playwright. John Barbirolli conducts Scottish Orchestra.

TUESDAY, FEBRUARY 2

THE girl whom "I Love the Moon" was written for! Phyllis Dare, musical comedy idol, inspired Rubens to write that lovely ballad. For twenty minutes to-night she will recall some of the most beautiful numbers out of her many successes. Arthur Klein, her pianist, will comper.

William Mabane, M.P., will talk about service in shops in the "A Nation of Shoppers" series, which is



Saturday's Music Hall features Bubbles, Mimi and Honey Stewart—three radiant "hotcharmers"

evoking much letter-writing to Broadcasting House. Housewives and shopkeepers alike are showing lively interest in the opinions so far raised. One or two of the letters are accumulated views of housewives and their neighbours. Seems shopping excursions have been given a new interest.

In competition, is "Midland Parliament" discussing "Profit Sharing in Industry."

Australian Montague Brearley conducts the Theatre Orchestra. Brearley landed from the other side of the world as a solo violinist and chamber-music player. To-day's chamber music is by Eric Cundell Orchestra. New Georgian Trio presents delightful light programme. "Alice in Wonderland" is this time in the Children's Hour.

Dorothy Summers, popular Midland artiste, in repeat of "Wild Violets," is an old hand at musical comedy. She was the lead in "Mercenary Mary" in a South African touring company. In fact she's an old hand at it all—double act in Capetown, panto principal boy in Brisbane, musical comedy in New Zealand, and variety in Uganda! She got in to B.B.C. work by doing dialect monologues to Charles Brewer, then Midland Variety Chief!

Incidentally it is a pretty gesture on the part of Broadcasting House that "Wild Violets" is being produced at Birmingham. Midland suggested to headquarters that the show should be broadcast, and headquarters told them to go right ahead.

WEDNESDAY, FEBRUARY 3

LIVELY Nina Devitt, who set Paris talking as one of its first television stars, is in an all-Australian variety show run by Ernest Longstaffe under title "Coo-ee."

Nina it was who broadcast that ditty, "I want a dog"—and got not one, but half a dozen. Reaching home after the show she found them tied to railings outside front door, addressed to her, from a joking listener!

Imagine the Bondi Surf Bathing Club on Sydney beach, for that is the setting for this little show. And who will walk in with a familiar whistle but Albert Whelan! You'll hear him! Longstaffe protégés, too, in Billy Maloney and Three Australian Boys.

Step inside the Paradise Night Club, New York. They'll make you at home right enough. Particularly if Scar Edwards is about. Yeah? Yeah, I'll say—so much at home you'll never come out again—alive.



This lugubrious gentleman is Jack Warman. He will make merry in John Sharman's "Music Hall" bill tomorrow

Tune in to "Broadway" to-night and you'll experience that joint and Scar Edwards without the certainty of a sticky end. This great gangster thriller has been adapted for radio by Marianne Helweg, who reads plays proposed for broadcasting and adapts the few snitable. The story is a slick mix-up of put-you-on-the-spotters, chorus girls, love and cops. Calling all spines that want chilling!

Where does the weather come from? Little boy said "the Meter Office." Anyway, the Meteorological Office is exposed by a wedge of high-pressure-working feature-programme guys. Just what it does, and whether there is a Clerk of the Weather, will be explained.

Grieg Piano Concerto by Gieseking in Queen's Hall Symphony Concert, under Sir Thomas Beecham's baton. Also "The Song of a Great City"—Symphonic Poem, "Paris," by Delius.

A journalist's "True Story" for West; Clipstone Colliery Band, Midland; and authors James Lansdale Hodson, Frank Tilsley, and T. Thompson spinning yarns about the same plot for North.

THURSDAY, FEBRUARY 4

LITTLE four-year-old Irish colleen playing at piano the "Sonata Pathétique." That was Patricia Rossborough! She's back after a long absence. Pat has played before two kings, and was first artiste to broadcast, from Broadcasting House's Religious Studio, a straight recital.

Irene North, Peggy Desmond, Will Kings and Fred Gregory back with "Fol-de-Rols."

Superb actress Edith Evans in a new guise to-night, talking about what it's like acting Shakespeare. Bela Bartok, piano recital. Foort at Theatre Organ, and Jack Helyer at Nottingham Ritz organ. Jack, once operator in cinema, saved 1,000 people by confining a fire to his box.

Guila Bustabo, girl violinist, with Leicester Symphony Orchestra for Midland. "Sovereign Love" play for Ulster. And "Brief Harmony," comedy, for Scots. Irish croonette Peggy Dell with Joe Loss's dance music.

FRIDAY, FEBRUARY 5

REGINALD DIXON forsakes side of the seaside for St. George's Hall and its Theatre Organ. May seem strange to some, but the music Reg likes best is classical and chamber.

Billy Mayerl's orchestra is to-night supporting Stanley Lupino's show, "Over She Goes," part of which John Watt will introduce from the Saville. Hear the audience whistle after Standley sings "Yes, No"—and hold your sides. Adele Dixon, Laddie Cliff and Syd Walker in it, too. And just give a thought to the amazing fact that Stanley started on stage as back legs of a lion! Laddie Cliff thinking of taking up riding. Hasn't done any since Army Days. Telling me that the secret of easy riding is to use a Mexican saddle. Expect he was pulling my leg, as usual!

Second broadcast from America of dance music is by Chick Webb's Orchestra. Sir Walford Davies talking music again, another "European Exchange," and Margaret Ablethorpe and Noel Eadie in "Music of Debussy." "Alick Bawbee and the Forty Thieves," an Aberdonian Knight's Tale, for Scots. Syd Lip-ton's music from Grosvenor House for late dancing.



Debonair Gordon Little, brilliant baritone, will be heard in "Wild Violets" on Monday and Tuesday

His Life's Hung on a Thread

BILLY COTTON'S THRILLING MOMENTS

by CHRIS D. HAYES



Motor-racing is one of Billy Cotton's pet adventures

In sweater and slacks on Southport Sands just before a trial spin

★ Billy Cotton, the famous band-leader, who has been appearing in the Kraft Cheese programmes every Sunday from Radio Luxembourg, has had many hectic minutes on racing track and in the air. Here are some of the adventures that might have turned out badly for Bill!

SCARCELY a week goes by but what smiling, spectacled band-leader Billy Cotton and his jovial boys meet with fun or danger on road, sea or air.

Unlike some band-leaders who recline amid the cushions in the back of smart limousines while their chauffeurs tirelessly drive them here, there and everywhere, Bill Cotton prefers to drive himself to his engagements all over Britain.

Not only that, but he also dares to hurtle around Brooklands or across Southport Sands in slim racing cars. And the air is as comfortable to Billy as terra firma, for he is an ace pilot and owns and flies his own sleek machine. Many times he has narrowly escaped death while literally dashing against time in these various spheres.

Bill is a most prudent driver, but the very nature of his work necessitates a perpetual hurry.

Not long ago, while journeying with his wife and one of his musicians from Edinburgh to Glasgow in his beautiful Lagonda car, Bill was hitting 60 m.p.h. when a dangerous "hump" bridge loomed up, and before he really realised it, the car had shot over the crest of it.

Straight at a Lorry!

Then, to his horror, Billy noticed that a cross-roads was situated at the foot of the slope on the other side . . . and from the minor road to the left emerged a heavy lorry which, regardless of the rate of which Billy was travelling (he had now slowed to 40 or 35 m.p.h.) proceeded to crawl across the main thoroughfare.

Billy was not unduly perturbed in those fleeting few moments, for he estimated that, by swerving slightly to the left, he could skim round the rear of the lorry.

A tall hedge immediately to his left obscured his view, however, and when almost on top of the lorry, he saw a huge trailer loaded with scrap-iron lumbering behind.

Such a harrowing predicament called for quick, cool thinking, and fortunately, Bill is quite capable of that. It would have been impossible for the cleverest of drivers to avoid some sort of accident, and Bill, acting on the impulse of the moment, had to choose between switching abruptly to the left, or keeping a straight course.

The former would probably have resulted in the car overturning into the ditch adjoining the road. The latter meant a head-on collision at something like 30 m.p.h.

So Bill stayed on . . . and with an enormous explosion, his car charged into the tail of the trailer. The bonnet of Bill's once-magnificent auto was squashed back like butter.

But when the passengers alighted, it was found that they had suffered nothing worse than a few minor cuts!

Bill's Guardian Angel

It seems like Bill has had a guardian angel watching over him all his life, for his accident-complex began when he was only 17 years of age. Having enlisted in the old Royal Flying Corp he was instructed to take up a large bombing plane after only a few scanty lessons. He got it up all right, and was bringing it down safely . . . only the aerodrome roof got in the way! When poor Bill woke up in hospital some hours later, the doctors had just finished sorting pieces of aeroplane out of his face and neck.

Bill once nearly committed manslaughter.

He numbers boxing among his many sporting interests, and was sparring with one of his boys on the roof of a cinema when, following a particularly hefty punch which slipped out quite unintentionally, Bill's partner toppled backwards . . . towards the flimsy bar which guarded the great drop to the pavement below.

Terrified that time, Bill rushed forward and yanked his colleague back . . . only just in time!

Billy's is a band of practical jokers, and Billy himself is the ringleader. I'll prove it. Take the time when he promised to take the boys up one at a time for "flips" in his plane.

Most of the boys turned up at the aerodrome, and the joy-riding was going with great gusto when Billy came down alone, and asked in a shaky, terrified voice "did you see Laurie fall?"

The boys turned ghastly colours as the fear of tragedy dawned on them. "He fell out somewhere over there," Billy went on indicating a

large oak tree. Away the boys scuttled, only to find Laurie Johnson, quite safe, strapped to a parachute, smoking a cigarette and reposing on a cushion, which he pointed to as he explained "had a soft landing, thanks to this, boys!"

On sea, too, Billy and his lively musicians have faced fun and only just averted disaster. Consequent on a concert at Shanklin which ran longer than they anticipated, the boys found themselves, on a rough Sunday evening, stranded on the island, owing to the fact that the last passenger steamer had left for the mainland.

They had to get there that evening, however, as a lengthy journey to their next "call" lay in front of them. So Billy tramped around, and was able eventually to hire a private yacht.

On the Ocean Wave

The luggage being so heavy, it had to be slid down a chute on the end of a rope into the boat, and when it was eventually aboard, the boys could not get in owing to the tossing of the craft on the heavy seas. At last all were shipped, and the party commenced their daring passage to Portsmouth. It wasn't so bad at first, but later, the boat started shipping water, the boys were violently ill, the starboard light went on strike and the boat nearly hit a stationary buoy!

After three terrifying hours to accomplish a journey which normally takes an hour and a quarter, the boys were rocked into Portsmouth and landed.

Returning to ground again, look at the time when the boys were travelling with their stage manager by coach from Gravesend to Rochester, when a lorry emerged from a minor road, and the coach driver was faced with much the same predicament as confronted Billy on the Edinburgh-Glasgow road. The coach driver decided to swerve and try to avoid hitting the lorry. Despite his efforts, however, the coach caught the tailboard of the other vehicle.

Had the stage manager been sitting in his customary place beside the driver, he would most certainly have been killed outright, for that part of the coach was completely splintered.

Apart from the severe shaking this accident gave the boys, it halted their progress to Rochester, where they were due to play for dancing. But the stage manager kept his head, and while he helped the driver out, instructed the boys to hail the first vehicle which came along, so that he could complete the journey to Rochester and borrow another coach.

Soon, a car appeared out of the gloom, and the boys bundled the stage manager into it. At Rochester, he alighted near a street lamp, and discovered to his horror that he had been riding in . . . a motor hearse, with coffin and corpse!

Next Saturday's Music Hall bills Bennett and McNaughton, the Comedian Harmonists, Bobbie Henshaw and June Arliss—and Revell and West (below) February 6, 8 p.m. National

Phyllis Dare is featured in Songs at the Piano, with Arthur Klein at the piano. Tuesday, 7.30 p.m. Regional

Albert Whelan, long-faced comedian, will be heard in an All-Australian Variety Show, with Nina Devitt, Billy Maloney and the Three Australian Boys. Wednesday, 8.15 p.m. Regional

Celebrated compère, Naunton Wayne, graces cabaret on Monday, 10.45 p.m. Nat.

Ernest Milton starred in the "Merchant of Venice," on Sunday, Jan. 31, 5.35 p.m. National

Walter Neusel

Jack Petersen

Lionel Seccombe (right) will give a running commentary on the match between Neusel and Petersen on February 1, 9.30 p.m. Regional.

"Wild Violets" had a long run on the stage and is now being produced as a broadcast play. Frank Drew (left), who appeared in the stage version, plays one of the three students, and Elizabeth Mooney (above) one of the three girls. Tuesday, 7.50 p.m. National. On Monday it will be heard on the Midland wavelength

High Spots OF THE WEEK



Continuing *The Western Brothers'*

Own Story



An impression of the Chief Cads by "Dux," the famous caricaturist.

"LISTEN, YOU CADS!"

Further amusing adventures of those two pukka sons of Caddery, the Western Brothers. They tell of a last-minute dash to the Palladium and of how they came to take up flying.

We were warned that as the fish would probably rise very rapidly we should get ready to fire as soon as we received the signal from the ground indicating that it was just about to be released.

The signal was given. I promptly loaded my gun, raised it to my shoulder and pointed it over the side of the 'plane. Unfortunately, the inventor of the stunt had forgotten that there is such a thing as wind resistance.

We were flying at over a hundred miles an hour, and the force of the wind hit it so hard that the gun was almost blown out of my hands. It felt just as if someone had biffed the business end of it with a mallet.

The muzzle went whizzing sternwards, the butt slipped off my shoulder and hit me forcefully on the point of the chin, my finger involuntarily pulled the trigger, there was a loud bang, the recoil nearly stunned the pilot, the 'plane rocked and dived in a most disconcerting manner, and I began to wish that I hadn't taken lobster for lunch.

With an effort I dragged the gun back into the 'plane whilst the pilot recovered his equilibrium. A moment later there came a loud bang from George's plane, and one of our wings was peppered with shot. He, too, had made a similar accidental misfire.

I peered over the side to see what had happened to our quarry. The fish had left the ground all right, but only just. It had risen merely a few feet and was drifting very slowly across the aerodrome.

I tapped the pilot on the shoulder and pointed to it, shaking my head and making a gesture which was meant to convey that it was hopeless to attempt to attack the fish from this height. Apparently he misinterpreted my signal and assumed that I was asking him to tackle it at all costs, for he nodded cheerfully and went into a sudden nose dive.

With the wind humming through the struts, we plunged earthwards; and such was the skill of the pilot, that we passed within a few feet of the fish. It was the perfect target.

The only difficulty was that I was so completely taken by surprise that I had forgotten to re-load my gun.

We soared skywards again and the pilot glanced back over his shoulder and glared at me through his goggles in a most reproachful manner. I shrugged apologetically, re-loaded and signalled to him to try again. He dived again, but this time the fish was drifting over the heads of the crowd and I was afraid to shoot for fear of hitting someone.

We rose once more and waited until our target had cleared the crowd and was over an open field. Then we made a third attempt, nearly striking a tree and rolling and rocking in a most alarming manner, only to discover that the fish had completely lost all its ambition to be shot and was dragging itself along the ground. It ended its career by drifting into a bramble bush, which punctured it badly that it expired on the spot.

The expedition had taken much longer than we had imagined, for when we eventually landed, with bruised chins, aching shoulders, and revolving tummies, we were dismayed to discover that the carnival had long since ended and all the spectators had dispersed and gone home.

Although that episode damped our ardour for origina sports, it did not kill our enthusiasm for flying.

Nowadays nearly all our flying visits to seaside resorts are flying visits in the literal sense, for we frequently find it essential to use an aeroplane to cover the long distances in time to fulfil our various engagements.

Not long ago, for instance, we went from London to the Isle of Man, and on the return journey across the Irish Sea the fog was so thick that we missed our first landmark, the Tower at Blackpool, and groped our way round Westmorland, many miles higher up. Still, we were back in London before the inns closed!

★ To be concluded Next Week when will also begin the intimate confessions of MANTOVANI, the Aristocrat of Sweet Rhythm.

Within a few months our engagements became so pressing that we had a job to fit them all in. Once when we were appearing twice nightly at a London theatre, we were asked to give a turn at Seven Oaks between performances.

On the return journey we were seriously behind time, so we told our chauffeur to "step on it." He stepped; but we were impatient and urged him to go faster still. "Car's not too healthy," he said. "If I let her out any more, something will go."

But you know what we Westerns are. We were adamant. We repeated the order to "step on it."

"Very good," replied Seabridge, in a tone which clearly implied that it would be our funeral if anything happened. It very nearly was. First the engine developed hiccoughs, then suddenly there was a clatter beneath the bonnet and we pulled up with a jerk.

"It's gone," said Seabridge, in a quiet "I told-you-so" manner.

We opened the bonnet and made faces at the engine, but that didn't encourage it in the least. The trouble was beyond repair. It was just after nine-thirty.

At ten o'clock we were due to give our second performance at the Palladium. And we were twenty-two miles from London!

Seeing a car approaching we waved our arms and stepped into the road. The car slowed down and pulled up. We ran to the driver.

"Can you give us a lift to town?" we asked.

"Sorry. Impossible."

"But we're the Western Brothers," we explained.

"You might be the Houston Sisters, the Carlyle Cousins and the Siamese Twins," was the reply. "We're on duty; this is a police car." They drove off.

We hailed another car. In it were two cheery lads.

"Can you give us a lift to London?" we implored.

"You see we're due at the Palladium at ten. We're the Western Brothers."

"Tell us another," they replied.

"It's perfectly true," we insisted.

"Oh, yeah? Now if you really were the Western Brothers we'd only be too delighted. Free tickets for the show and all that."

THE situation was desperate. We fumbled in our pockets but found that as we were wearing our stage dress-suits we hadn't a card or a scrap of evidence to prove our identity. But we had our monocles! We put them on and said:

"Now do you recognise us?"

"Sure! Come on Cads!" shouted the two young men.

"We'll get you there somehow!"

And they did. We arrived just as the orchestra was playing our opening music, flung off our overcoats in the wings and went straight on to the stage.

We learned afterwards that the two young men who had saved the situation, and had duly claimed their free seats and free drinks, were naval officers returning from leave, and that they had actually incurred C.B., O.B.E., R.S.V.P. (or whatever it is that young naval officers get when they are naughty) for returning late to their ships. Up the Navy!

Talking of the Palladium, we had the doubtful privilege of appearing with Flanagan and Allen in the show "Life Begins at Oxford Circus." The first time we went into the dressing-room of Bud (Oi!) Flanagan and Chesney Allen we were soaked to the skin.

They had rigged up a pipe over the door with a tube connecting it to the wash-basin, and it was their

custom to greet every visitor by turning on the tap and "baptising" him as he came through the doorway.

Some days later we visited their room again and knocked very politely on the door. As soon as we put our heads inside, Bud reached out for the tap and turned it on. But the water went all over him!

Someone had stopped up the business end of the pipe and had made a lot of holes in it, so that the water came out like a fountain and sprayed all round the room. Bud and Chesney are still wondering who did it—and we're not telling!

Bud Flanagan, by the way, has a sense of humour that is all his own. One day he came up to Kenneth, quite seriously, and remarked:

"Do you know your face is remarkably like Wolverhampton?"

Kenneth is still wondering what he meant.

A comedian with a crazy "kink" is Charlie Clapham, of Clapham and Dwyer. We were sitting peacefully in our garden one Sunday morning when we heard loud cries of "Milk-O" outside. When we went to see what it was all about we discovered that Charles had just borrowed a milk float from round the corner and was driving it along the road.

"Don't stop me and buy one," he said. "I'm the—er—Roman—er thing on the chariot—you know—er—Ben what's his name—Ben Hur. It's a scream!"

It was—until the milkman arrived and demonstrated that he had no sense of humour.

It was Charles Clapham who first introduced us to a new headache cure. We had been having several late parties and were suffering from the after-effects when we met our stuttering friend in Piccadilly.

When we told him how we felt he said: "I know how to cure that!" and invited us to jump into his car. After he had driven several miles we asked him where he was taking us.

"Ah, that's a secret. Surprise, you know. You'll love it, you will really, when you get there. Marvellous cure for thick head."

Finally, to our surprise, he drove us into an aerodrome and told us to wait. Presently he returned with a friend whom he introduced to us as "the doctor."

The "doctor" who was really a well-known pilot, led us to a plane, made us take our seats, strapped us in, then took us up in the air and looped the loop with us several times.

And, strangely enough, Charlie was right. When we reached terra firma, as the best people call it, our headaches had gone and we felt fit and fine!

We've had lots of flying experience since then.

In addition to the really posh pastimes of huntin', shootin', and fishin', George and I are frightfully fond of flyin'. In fact, on one occasion we actually attempted to combine all four pursuits by going up in an aeroplane with sporting guns to hunt and shoot tunny fish in the North of England.

It wasn't exactly a serious effort, of course. It was merely the big idea of the organiser of the Air Pageant held at Scarborough and introduced as the high spot of the show in order to provide a little clean, wholesome fun. But, for us at any rate, it did not turn out quite so funny as it was intended to do.

It was arranged that as soon as we had reached a certain height the tunny fish—a fearsome-looking creature which was really a gas-filled balloon—would be released, the idea being that as soon as it rose to our level we would pepper it with buckshot.

By THE WESTERN BROTHERS

Elisabeth Ann's Page

A dream walking

THE 1937 FIGURE

Can you walk down a room, gracefully, while Everybody is looking? Can you cross the road, beautifully, while Somebody's eyes follow you? You can learn to walk divinely, and you can cultivate a graceful figure, says ELISABETH ANN, in this valuable article.

little "roll-on" girdles made like a tube of resisting fabric, which revolutionised a summer in corsetry. At sixteen, slim, healthy, and exercising, this girdle couldn't spoil you.

But at seventeen and more, with any weakness, any strain at work, cycling, sitting at a desk or standing long hours, they were thoroughly inadequate.

Take a full-view of your figure, then a side view. If you notice a figure defect, make a careful note of it, and when next you are buying corsets, choose one to correct the fault.

I know from readers all over the world that the fitted corset is most comfortable and most effective. It may cost a little more, but the expense is justified in comfort and freedom from that perpetual tiredness which seems to attack so many of you.

But we have drifted from the subject of walking.

In answer to all questions, all disputes, and other opinions, the correct way to walk is from the waist, not from the hip. Nor from the knee.

Stand quite still, place the hands lightly at the waist, and take a step forward, feeling the waist move slightly under your hand. Now move the other leg forward from the waist, and continue round the room. Now what has happened in your new walk?

Have you discovered that to walk well you have to

hold the tummy muscles in, shoulders down and erect, "tail" tucked under so that you have the straight-line back?

Then you have begun to cultivate the idea. With the aid of the right foundation garment, you will have attained the perfect figure.

There is, of course, a wide choice of foundations, most of which merely crush the figure into some sort of a sylph-like outline; but there are others which are scientific masterpieces, created by corsetry experts who have made a study of the intricacies of the female figure. Amongst these, Nurse Sinclair's "Slymlastik" Rapide (you can see a picture on the next page) is a good choice; not only does it control the figure, but reduces, too, with a gentle massage-like action. If you cannot get a frock to look "just right," take advantage of Nurse Sinclair's ten-day free trial offer. (A coupon will be found on page 26 for your convenience.)

Among other figure foundations which I can recommend is the Adlis, illustrated here, which is specially constructed to avoid any pressure while ensuring perfect fit. It is made of pure silk, light and durable.

And it is worth noting that it can be converted at a moment's notice from a day brassiere into an almost backless one for the lowest-cut evening dress.

It is worth while to cultivate that grace and poise which we connect with goddesses or "a dream walking."

"The 1937 figure is slim-hipped, softer of curve." Pretty Gertrude Bogard, American radio star, shows you how. She is electric guitarist in Phil Spitalings' all-girl orchestra, heard each Sunday with the "Hour of Charm" over the W.A.B.C.-Columbia network on your short-wave set

I HAVE always remembered that song, because the line was so apt in regard to a beautiful woman—"Have you ever seen a dream walking?"

You may be beautiful, your colouring may be exquisite, your features tender or classical, so that everyone looks back at you—but how do you walk? Do you compel the same admiration when you cross a room or a street?

Does your walk reveal a perfect carriage, poise, and gracefulness? Or do you slouch forward from the shoulders, break in at the waist, and thrust your "tummy" forward? Do you appear to totter on your heels and make the "tail" the most noticeable part of you?

Frankly, these are all figure-faults which are seen every day, everywhere. And the 1937 figure is slim-hipped, softer of curve, and divinely straight. A pretty face, lovely hair, delightful mouth, and perfect make-up—all these are wasted if you have not learned to walk with beauty.

You cannot learn unless you are wearing a "foundation" which supports you where you need support. I would say, too, that an imperfect "foundation" can make you a bad walker and rob you of grace in walking and dancing.

A loose, ill-formed girdle without support can push up the flesh round the waist, allow the tummy muscles to sag and drop, and create the appearance of a bulging tummy, a thick waist. The nicest gown can't disguise it.

That was the fault with all those soft, attractive

BEAUTY SECRET

By MAX FACTOR

DO you suffer from dark circles under your eyes?

People are inclined to laugh at this complaint. "All you have to do," they say, laughing, "is to get enough sleep!"

Unfortunately, that is not true in many cases. There are many women who manage to get plenty of sleep and yet still have unsightly discolorations under their eyes. The reason for this has never been satisfactorily explained, but there are two ways of correcting it.

The first method is a thorough lightening of the skin under the eye by means of a bleach mask. Apply the bleach cream to the space from the eye to cheekbone.

The second method is to apply a heavy coating of powder foundation cream and so cover up the dark spots. If you do this, and apply your powder cleverly, the circles will not be noticeable. But keep the skin well lubricated by frequent use of your night cream.

My advice is to practise both these methods. Even the most stubborn case of dark pouches under the eyes should respond to the double treatment of bleach mask and powder foundation cream.

READERS' QUERIES:

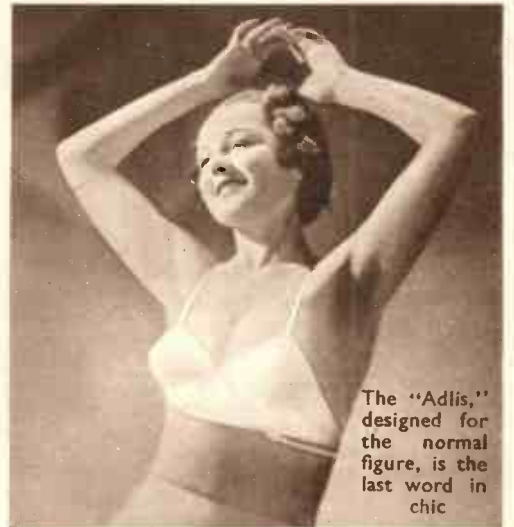
(Have you sent your health or beauty query to ELISABETH ANN? Address her c/o RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2, and please enclose a stamped addressed envelope for her personal response.)

I AM writing to you hoping you can help me with my problem. I have quite recently noticed a number of whiteheads on the side of my face and one on my cheek. I would be pleased if you could assist me in your column.—A. C.

I would like to put you in touch with the makers of herbal sachets which are placed, hot, on the skin, to lift the whiteheads to the surface. They can then be removed as blackheads, by pressing the second finger of each hand (over which a hot towel is placed) each side of the whitehead and rolling the flesh under the fingers and between the fingers. This will release the trouble without breaking the skin.

MY trouble is a horrid double chin. Would massaging help?—BLUE EYES (Newcastle).

Massage is one of the best remedies for the youthful double chin, working up from the centre base of the throat, outward to the cheek. And you might like to persevere with an inexpensive chin strap which will keep the muscles firm. It can be worn at night, and costs 1s. 11d.



The "Adlis," designed for the normal figure, is the last word in chic



Halo in gold braid as worn by Pat Paterson, British radio star in America. These hair decorations are most popular just now.



An ostrich feather draped across the crown forms the trimming on this smart model by Kyril.



Margaret Marks has designed this delightful hat, with a plaited band of felt for trimming finished with a cobweb fine eye veil.

GARDEN NOTES

By F. R. Castle

SALVIA PATENS.—Give this a trial and you will never regret it. Unlike the better known *Salvias*, all of which produce scarlet flowers, *Patens* gives flowers of the richest indigo blue. Whether grown in pots or planted in groups in the garden, they are bound to be admired. They average two and a half feet in height. Seed should be sown at once if flowers are expected from midsummer onward.

Stative.—Most gardeners associate *Stative* only with perennial flowers and not one in a hundred is familiar with the annual variety *Suworowii*. Yet visitors to Chelsea and other big shows go each year into ecstasies over these plants figuring in mixed groups. The long lambs-tail like flowers are a bright rose colour and attain a height of two feet. Useful alike as border or pot plants. Sow seeds any time during the next few weeks.

Smilax.—This is a most useful plant for cultivation in a moderately heated greenhouse. If planted out and trained up strings or wires, it will soon cover a bare wall; while plants in pots, varying in size from two to ten inches, are always attractive. If seed is sown now, sturdy plants for first potting should be ready in April.

FIVE-SHILLING HINTS

Five shillings are offered for every hint published on this page. Send yours to "Radio Pictorial," "Hints," Chansitor House, Chancery Lane, London, W.C.2.

A TACKING TIP

WHEN tacking a long seam do not break off a length of cotton, but thread the needle on to the cotton on the reel and pull through as much as you want while you sew. This saves constant fastening off as well as waste. Then when the tacking is finished, fasten off the cotton at the needle end, break off at the reel and tie a knot at that end.—*Mrs. M. Price, 102 Norfolk House Road, Streatham, S.W.16.*

TO WHIP CREAM

THIN Cream often refuses to be whipped to a required thickness. To overcome this difficulty shake half a teaspoonful of Cornflour into each teacupful of cream, then whip briskly in usual way.—*W. Day, 31 Durkims Road, East Grinstead, Sussex.*

GOOD THINGS TO EAT

By M. S. W.

SOME TIME ago I set myself to find out what were favourite dishes with men, and by questioning waiters at different restaurants and waitresses at all the popular lunch eating-places, I arrived at quite an interesting selection. The majority of foods selected were very homely, and I discovered Pease Pudding came high in the list. At this time of year one might well serve some of these simple, homely dishes again, but with variations.

PEASE PUDDING

INGREDIENTS.—½ lb. dried or split peas, 1 oz. butter or margarine, 2 or more eggs, salt and pepper to taste, ½ teaspoonful dried mint.

Method.—Soak the peas for 24 hours in water to which a tiny pinch of bicarbonate of soda has been added and dissolved. Drain, tie up in a muslin cloth and cook in salted boiling water till tender, but, if possible, add a small sprig of fresh mint to the water in which they are cooked. Drain, then rub the peas through a sieve, and add the butter to them and beat up well, adding the salt and pepper to taste. Put in a buttered dish and set in the oven to heat through then sprinkle the dried mint over and serve. Gammon of bacon, salt pork, fried sausages, grilled ham, or poached eggs go well with this dish. Fried eggs, too, with Pease Pudding makes an excellent supper dish.

Jugged Hare is good, but failing hare try:—

JUGGED STEAK

INGREDIENTS.—1 lb. (or more) of lean beef, 1 glassful port wine, 3 onions, 2 cloves, a bouquet of herbs (thyme, parsley and a bayleaf), a tiny strip of lemon rind, a little dripping or margarine for frying, and forcemeat balls made as for jugged hare.

Method.—Cut the beef into neat pieces, roll in flour, then fry a pale brown in the dripping or margarine. Drain on kitchen paper, and put the pieces in a casserole or jar. Pour the wine over and leave for one hour. Stick the cloves in the onions, add these with herbs and bit of lemon rind and season with salt and pepper. Cover with a pint of water or stock, put the lid on casserole or jar, set this in a pan of boiling water and let it simmer for 3-4 hours. Have the forcemeat balls made, fry them golden brown, then arrange the "Mock Hare" on a hot dish with the balls around. Rabbit may be cooked in the same way. Serve

red currant jelly with this. As this dish requires no looking after, it is a good one to prepare for an evening meal in cold weather.

The business girl who has to fend for herself and is sometimes at a loss to know what dish she can cook quickly should try:—

BACON AND BANANAS

INGREDIENTS.—2-3 rashers of streaky bacon, 1 or more bananas, breadcrumbs, a little beaten egg, pepper and salt.

Method.—Grill or fry the bacon and keep hot. Peel and split the bananas, season with salt and pepper, brush with beaten egg, roll in breadcrumbs and fry in the bacon fat. Place half a banana on each rasher.

The rest of the egg will make a custard, with half a pint of milk and a tablespoonful of sugar. Pour the sweetened boiling milk on to the beaten egg, stir and stand in a saucepan of boiling water and stir till it begins to thicken but don't let it boil, or it may curdle.

THE IDEAL COOKERY BOOK

Far too many cookery books are just collections of recipes, all jumbled together anyhow. Here, at last, is the ideal cookery book, and you can get it for nothing—it is *The Complete Guide to Home Cooking*. Not only does it give you the actual recipes, but it enables you to understand them; foundation for cake making, pastry making, puddings, sauces, soups, etc., are given in such a way that you can master them and really understand the subject. There is even a chapter telling you how to achieve a properly balanced diet.

The Complete Guide to Home Cooking is published by the makers of Stork Margarine. All you have to do to get your copy is to write to Department A/246, Van den Berghs & Jurgens, Ltd., Unilever House, London, E.C.4.



FASHIONS FROM HOLLYWOOD

By Elisabeth Ann

FASHION is sometimes kind. Particularly are millinery fashions kind in regard to the hair, this pre-Coronation season, because they look equally well on all types of hair. At a showing of Hollywood hats in London (and you will soon be able to buy them here) the Dorchester Girls of whom you have heard so much, acted as mannequins. In nearly every case they wore the hair Hollywood fashion, and the hats looked enchanting.

Especially if you are outgrowing a permanent wave, and waiting until the hair is ready for another, you will find the Hollywood beret particularly attractive. But don't have the hair cut. Leave it long, and have it marcelled for a period, or curl it at home, just at the ends, as the popular Ginger Rogers wears hers.

Hollywood berets are large, flat and dip over at one side. They have a little cap beneath them, or what is called a "schoolgirl" bow to hold the beret. This grips at the back of the head.

Another enhancing hat is the large paper panama which you may be buying later on, wired at the edges to keep it firm, and not dipping and bending. It is worn at an acute angle, revealing the best side of the face and hair. If you wear flowers on it, wear them at the back, just behind the flat crown, not in front.

And, by the way, Hollywood concurs with London and Paris in favour of the flat crown. They are, in nearly every case, most becoming.

America believes in colour in her hats. A dark green, a flame colour, a rich brown, and a "yellow tail" are some of the newest shades.

Some of the finest stockings and shoes come from New York. The square toe shoe, for example, now modified to a round toe allowing ample freedom for the toes, be-bowed or laced. Very seldom strapped. Most of these shoes have cuban heels, or beautifully balanced high heels.

And stockings—sheer yet durable in wear, shaped to the foot so that no rucks show, and slenderising to the legs.

Just at the moment, colours are following cocktail names like Martini and Bronx. Martini is a day-wear nude-tone (deeper and darker) and Bronx is a soft pale fawn shade which looks admirable with navy or black. They cost 4s. 11d. a pair and you will love to have them in your stocking case.

Which, by the way, is another fashion-note from New York. Little Cellophane packets (or jackets) edged with blue cotton, or peach, in which to slip undies or stockings or handkerchiefs. Originally they were intended for travel, but are now finding their way into feminine drawers because they keep fragile undies and stockings separate and flat and free from dust.

READERS' DRESS PROBLEMS :

MY bridal veil, which is of very fine net, was torn in several places. Could you tell me if and where I can have it repaired and if it would be very expensive?—"AUTUMN BRIDE."

As you do not know the makers of the lace, I suggest you apply to an invisible mending firm and ask for an estimate. If you have not one locally, I can give you an address in London where this work could be done. The price would depend on how much work is necessary, but you can have an estimate, you know.

I WISH I knew what type of coat suited me. I am an awkward figure, with large hips, and coats which are shaped look positively grotesque.—"FED UP" (Bristol).

I would very much like to help you, but I would certainly not suggest a shaped coat. Why have a full-length coat at all? A frock with a three-quarter length coat, which hangs loosely, would disguise the hips and make you feel better about yourself. The length of the coat is important—it should not be hip-length, but three-quarter, or "tunic" length. The same applies to your dresses.

Don't have short blouses or jumpers. You will look nicest in a smart tunic over a skirt, or a full-length dress, not cut on the bias.

I HAVE now decided to give up mourning. Which are the most suitable colours for me? I am brown-haired with blue eyes, and a rather sallow skin. I have been wearing white collars, but they make my skin look worse.—A. J.

I suggest you choose a soft blue, not light or dark, but in the delphinium range. Have an "angora" finish and have a tailored type of dress with crystal button trimming only. I am sure you will feel happier in this, because blue is a restful, soothing colour. All pastel shades are going to emphasise the sallowness of the skin. But if you improve your skin, and use naturelle powder and blush rouge, you are going to find blue a most attractive colour for yourself.

(You are invited to write ELISABETH ANN c/o "RADIO PICTORIAL," Chansitor House, Chancery Lane, London, W.C.2, if you would like further details of the dress items she mentions. Please enclose a stamped-addressed envelope for her response.)



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£100 OFFERED BY BORWICK'S IN GREAT NEW RADIO COMPETITION

"KITCHEN WISDOM"—the increasingly-popular programmes broadcast by the makers of Borwick's Baking Powder, will introduce an even greater attraction for housewives, and, indeed, for all listeners, during February. A great new competition with £100 in prizes has been organised, and full details will be broadcast in the Borwick's programmes from the three stations, Luxembourg, Normandy and Lyons throughout February. The first prize will be £50, second £20, third £5, and there will be 25 consolation prizes of £1 each. The conditions, too, are of the simplest, and every Borwick's programme you listen to between now and the opening date will help you towards winning one of these handsome prizes.

RONUK KNITTING COMPETITION LUCKY PRIZEWINNERS

IN the next column are the main prizewinners in the "Ronuk" knitting competition announced recently in RADIO PICTORIAL.

Class A.—Lady's Jumper

1st prize, £100, Mrs. E. Gilcriest, 93 Finnart Street, Greenock, Scotland; 2nd prize, £50, Miss M. Nightingale, 71 Whitstable Road, Canterbury; 3rd prize, £25, Mrs. P. Ruscoe, Oak Tree Farm, Egerton, Malpas, Cheshire.

Class B.—Man's Pullover

1st prize, £50, Miss I. E. H. Luff, Eastlands, Beckley, nr. Rye, Sussex. 2nd prize, £25, Miss M. Parker, 27 Beamish Street, Stanley, Co. Durham, 3rd prize, £12 10s., Miss D. Evans, 70 Stuart Street, Treorchy, Rhondda, Glamorgan.

Class C.—Baby's Dress

1st prize, £25, Mrs. F. R. Walker, Tabora, Moor Lane, Strensall, Yorkshire; 2nd prize, £12 10s., Miss J. M. Scott, Main Street, Kingskettle, Fife. 3rd prize, £5, Miss E. Porter, "Dallawoodie," Dumfries, N.B.

Children's Class

1st prize, £5, Miss Jean Kennett, Old House, Stoke by Nayland, Colchester. 2nd prize, £3, Miss F. Mell, 63 Golf Links Road, Hull, Yorkshire. 3rd prize, £2, Miss Edan Dibbs, 24 Walton Avenue, North Cheam, Surrey.

Make a
JABOT SCARF
in crochet



It's very quick to crochet, and easy enough for any beginner to manage

Navy, Grey, White, Rose Cloud—a soft and lovely combination of colours. Here is the smartest of accessories for making a frock or a suit look like new. Alternate smart schemes would be plum, light blue, and yellow . . . and bottle, leaf green and white.

MATERIALS.—1 oz. Copley's 2-ply "Excelsior" Shetland Wool, Navy No. 85. 1 oz. each of Copley's 2-ply "Excelsior" Shetland Wool, White No. 61; Grey No. 87; Rose Cloud No. 4054. 1 No. 10 "Stratnoid" Crochet Hook.

MEASUREMENTS.—Length, 30 inches. Depth round the neck, 3 inches.

TENSION.—Work to produce 6 long trebles to 1 inch in width.

ABBREVIATIONS.—Ch., chain; L.tr., long treble (wool twice over the hook); D.c., double crochet; Tr., treble.

Using Navy wool, work 22 ch.

1st row—Work 1 L.tr. into the 5th ch. from the hook, 1 L.tr. into each of the remaining 17 ch., turn.

2nd row—4 ch. (which stands for the first st.), miss the first st., work 1 L.tr. into every remaining st. of the previous row, working through both top loops of the sts. of the row below, the last st. being worked into the top of the 4 ch. of the previous row, turn.

Repeat the 2nd row, until the work measures 15 inches.

**Now work as follows:—

1st row—5 ch., 1 L.tr. into the first st., 1 ch., 1 L.tr. into the same st., * 1 L.tr., 1 ch., 1 L.tr., 1 ch., 1 L.tr. all into the next st. Repeat from * to the end, turn. Break off wool.

2nd row—Join on the White wool, 5 ch., 1 L.tr. into the space formed by the last "1 ch." on the row below, * 1 L.tr., 1 ch., 1 L.tr., into the next space formed by the "1 ch." on the previous row. Repeat from * to the end, turn. Break off wool.

Continue repeating the last row, working in the following order of stripes, Grey, Rose, Navy, White, until 4 Navy stripes (including the increase row) have been worked, finishing at the end of a Navy stripe. Break off wool. **

Commencing at the beginning of the narrow band for the neck, join on the Navy wool and complete the second end of the Scarf by working from ** to ** thus working into the edge of the original chain.



Not Schoolgirls yet

**BUT THEY'VE
SCHOOLGIRL
COMPLEXIONS
TO GUARD**

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Romance Behind Your Radio Songs

A Fascinating Series by BARRY WELLS

No. 4
NOEL GAY

IT'S all very sad about Mr. R. M. Armitage, better known to you, and you, and you, as Noel Gay, ace song writer.

You see, Noel Gay has built up for himself a reputation for writing a certain type of song. He writes that type of song superlatively well, but he also writes other kinds of songs equally well, and people are in danger of forgetting this important fact.

The result is that Noel is becoming typed, as surely as any film extra is typed in the casting director's book of words.

And Noel feels a spot plaintive about it all and realises that even success has its snags.

This amusing, debonair, incredibly polite little man who looks less like a successful song-writer than he does a doctor or lawyer, has turned the Tin Pan Alley spotlight on the Army and Navy. He's probably made more money out of the Army and the Navy than anybody at the War Office or Admiralty simply by writing songs about the services.

Realising that all the nice girls love a sailor and that the man in the street is liable to throw his umbrella, dispatch case and bowler hat to the four winds at the first sound of a martial band, Noel has glamorised the Army and Navy in a succession of songs that have been hits of their respective years.

Let me do the honours. On my right, RADIO PICTORIAL readers; on my left, Noel Gay, creator of "The Fleet's in Port Again," a current smash-hit.

All I can say is if you haven't yet heard the rollicking, brine-soaked strains of "The Fleet's in Port Again," then you've not been trying. It's been what they quaintly term in show business a "No. 1 plug" since September and still shows no signs of flagging. That's a long life these radio days.

Mr. George Black wanted a big naval scene to finish up his latest spectacular Crazy Show, *Okay for Sound*. Naturally, he rang up Noel Gay, Unofficial Songsmith to the Services. They always do.

The following is an unofficial and probably vaguely untrue précis of the conversation:

MR. BLACK: "Will you write me a new song about the Navy?"

NOEL GAY: "Is there a new one left?"

MR. BLACK: "That's settled, then. I want it in seven weeks' time."

Noel was so excited at the prospect of having seven whole weeks to write a song (they usually want it finished in twenty-five minutes), that he said, "O.K."

And, later, he happened to be at Portsmouth just as the Fleet did come in. I'm sorry, but it was just as simple as all that.

That, briefly, is why all Britain is now whistling "The Fleet's in Port Again."

Here's a funny twist to the whole business. *Okay for Sound* has been made as a film and the producers approached Noel and admitted that they were worried. They were afraid that by the time the film was finished and released, people would have heard "The Fleet's in Port Again" so often that they would be tired of it.

The distracted producers visualised hordes of gibbering patrons shrieking the number at the tops of their voices, the while they tore the cinema screen to shreds. So they asked Noel to write another number to take its place.

"Fine," replied Noel, thinking cheerfully that he would now be able to write a nice hill-billy or something quite, quite different. Oh, no. "We want a naval number," insisted the film folk.

So Noel groaned, savagely opened his piano, and sat down and wrote a song called "The Fleet's Not In Port Very Long"! And believe me, when "The Fleet's In Port Again" is just a ghost-like memory we shall all be whistling the new number!

It all began when Noel wrote that tremendous winner, "The King's Horses." Remember it? "The king's horses and the king's men . . . tummy-tummy-tum-tum . . . march up the street and they march down again . . . tum-tum-tum . . . and the

king's men." A military procession in a sunlit London street handed that gold-lined idea to Noel on a platter.

Then there was "Meet the Navy," and "There's Something About a Soldier" and "Round the Marble Arch." Small wonder that they were going to make Noel an Honorary Admiral and Honorary Field Marshal!

And Noel Gay wishes fervently that people would remember that he has also written a smashing string of hits that owed nothing to the Army or Navy.

"Letting in the Sunshine," "I Don't Want to Go to Bed," and "I Took My Harp to a Party" are just three examples picked out of the bag at random. And, way back, the radio hummed with the beautiful haunting melody of "Lovely Little Silhouette," which I consider to be just about Noel's most melodious and delightful effort.

The story goes that one night Noel came home and, opening his front gate, saw the shadow of his wife on the blind of her bedroom window.

To an ordinary person that's a sight that merely calls for a sentimental sigh. But to a song-writer, whose living depends on snatching ideas from the common round, it is an Idea, with a capital "I."

Still pursuing the main idea of this series, which is to chase the amazing romance that lurks in this fascinating dance music business, consider the extraordinary fact that this man who sets errand boys whistling with his catchy airs is an M.A., Mus.Bac., F.R.C.O., and A.R.C.M.

College days over, Noel Gay took up the post of organist and choir master at St. Anne's Church, Soho, London.



Noel Gay

Composer at work. Noel producing a new number



Four years passed and then he went to Cambridge University. When he left 'Varsity he decided to become organist to one of the major London churches. But there were no vacancies and, to kill time and entirely for fun, Noel collaborated with a friend in writing a revue.

The show was a success, so Noel did others and came under the critical notice of Andre Charlot. He composed music for the *Charlot Revue* of 1926, "Clowns in Clover" and others.

Then he decided to write songs that would reach the barrel-organs, which is just about the acid test of a song's popularity. The first that really hit the spot in that direction came from *White Cargo*, and was "Tondeleyo." After that it was easy.

The secret of a popular song, in Noel's expert opinion, is "simplicity." The idea must be easily understandable, the tune so simple that it sticks to the brain like a chorus girl to a diamond bracelet, and the words made up of everyday language.

He is not a prolific composer. He doesn't believe that one can turn out songs day in, day out, and keep up their quality. He also believes that though one can write a song in a few hours, it takes weeks of patient work to polish it up and get it just right.

When you hear a cheery tune like "The Fleet's in Port Again" and listen to the simplicity of the lyric, you might find it difficult to credit the hard work that has been put into it. But his is the art that conceals art.

Very keen on golf and motoring, he suddenly disappears for weeks on end from the West End haunts at which he is such a popular figure. It's then a safe bet to assume that he has hied to his beloved Yorkshire moors and that he will ultimately return with either the score for a new West End show or film, or with the manuscript of a popular song that will stand radio fans on their ears.

And this seems to be a suitable spot to indicate that we shall all be going Gay in a few weeks' time with a new number that Noel is writing called "Won't You Buy My Pretty Flowers?" Yes, I've heard of the title before, but just you wait for it.

Incidentally, I am able to reveal that the lyric will not contain a single mention of the Army, Navy, Air Force, Territorials, Mercantile Marine, or Boy Scouts. Noel is just a wee bit tired of his reputation.

Special
Features of the week
from
**Radio
Luxembourg**

MONDAY

5.15 to 5.30 p.m.

WOMAN'S CORNER
(by Gil Chard)

6.45 to 7.15 p.m.

**ALL STAR CELEBRITY
CONCERT****TUESDAY**

7.15 to 7.30 p.m.

SONGS OF BRITAIN(arranged by
British Composers Assocn.)**WEDNESDAY**

7.0 to 7.15 p.m.

LIGHTNING FINGERS"By Request" Dance Numbers
played by
BILLY MAYERL**THURSDAY**

7.0 to 7.15 p.m.

CURRENT FOOTBALL FORMBy **JACK COCK**
(The Famous Ex-International)**FRIDAY**

6.45 to 7.15 p.m.

**ALL STAR CELEBRITY
CONCERT**

11.0 p.m. to 1.0 a.m.

DANCE MUSIC**SATURDAY**

6.45 to 7.15 p.m.

CABARET

from the

CAFE DE L'ALFA, LUXEMBOURG

11.0 p.m. to 1.0 a.m.

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Paul Askew at the
dance-music con-
trol panel

MIXING IT! By Whitaker-Wilson

Revisiting the B.B.C. :: No. 2 Balance and Control Panels

BALANCE and Control is the name they give at Broadcasting House to an important engineering feat which tidies up the programmes before they are actually sent out. If it were not for the vigilance of the Balance and Control men, the programmes you dislike would sound worse than they do, and those you do like would hardly be up to standard.

This balancing is no mere "stunt." It is very necessary. If, for instance, Sir Henry Wood is conducting a Beethoven symphony in the hall you realise naturally that he has studied the score. But it is also necessary for the man in control of the programme to have studied that score. He follows the score with his hand on the controlling gear which is somewhat like the volume control on your own set.

If he sees a very loud passage coming he is prepared for it, and turns down the volume-control to meet it. Otherwise the result would "blast" on every set in Europe. If you listen carefully when the applause breaks out you may detect a reduction a second or two afterwards. The controller has turned down quickly.

There is much more in it than merely keeping within the limits of a maximum loudness and a minimum softness.

Not long ago I chanced to hear Ravel's *Bolero* from the control panel. You probably know the work. It has a mad little tune which is repeated, each time louder until there is a final crash at the end. This happens to be one of the most difficult works to control properly.

If the controller made the mistake of setting the strength too heavily at the start—the work begins very softly indeed—he would end by "blasting." If he reduced the effect as soon as he realized the danger, he would ruin the effect.

I also "watched" at the panel Tchaikovsky's *Pathetic Symphony*. Tchaikovsky is always extravagant in his marking of loud and soft—never more so than in this particular symphony.

The controller had a marked score. He knew exactly on which chord to reduce or to augment the sounds.

He saw every big crescendo—as it approached. As each little group of instruments was added he turned down the minutest fraction to meet them. We still had the crescendo, but it was kept within limits. Consequently, when the full orchestra opened out there was no unpleasant blasting.

In actual transmission, after all this careful controlling has taken place, the general quality is checked up in the real Control Room (at the top of Broadcasting House) before the result is sent out to the transmitters. The B.B.C. can do no more about it once it has left the transmitters; that is your job with your own set.

Very frequently you get a better result from a concert in Queen's Hall than you would if you were actually there. In a Wagner concert, for example, when the accompaniment is so full of musical interest, it is not infrequent for the singer's voice to be smothered.

This is not so bad musically as it might be supposed, for the chief interest sometimes does lie in the orchestral

accompaniment; but if by any accident the singer's voice gets drowned, the controller can put things right for wireless transmission by reducing the orchestra on their microphones and turning up the singer's. Same with a piano concerto.

One of the worst jobs is to control an operatic performance from Covent Garden, because the singers are also actors and are often walking about while they are singing. There are two microphones near the top of the proscenium arch; another is placed central and well down-stage; two more are on the orchestra rails. Five in all. This form of control is one of the most elaborate.

To go to the other extreme, it is sometimes necessary to suit the players to the microphone rather than the other way about. A string quartet is a good example of this. The four players—two violins, viola and cello—do not form a perfect square. The cello has to be farther away from the microphone than the viola. The placing of the microphone in this case is quite a delicate matter.

The method of control used in St. George's Hall is most interesting. There is a control box—like a signal box on a railway line—at the side of the stage from which the controller can see the actors.

At the John Watt Floor Shows, there was the chief mike for the artistes just in front of them; also a stand-by mike in case of accidents. There was another on the floor near the Chairman of the show, and one for the orchestra in front. There was also another for the audience, whose laughter and applause you would not otherwise have heard.

All these various microphones are connected with the control panel, better termed a mixing unit. There is actually a volume control called a mixer.

At a Music Hall show in St. George's Hall, the microphones are placed in such positions as to take up sounds from the actors, the orchestra, and the audience. These microphones are connected with the panel. We will call them 1, 2, and 3.

The first looks after the interests of the artiste. The accompaniment comes through mike No. 2, which is for the band. The first must be turned up enough to allow the artiste's voice to come through. Then, as you know, comedians are often fond of addressing the conductor, who generally replies.

Those two voices come through on two separate microphones. Also the audience is constantly laughing. Sometimes it laughs so loudly that lines are missed—in the hall itself. Nothing can be done about that, of course. But, for wireless transmission, it can be dealt with by keeping the audience's microphone turned down slightly.

Now the effect of these three microphones—artiste, orchestra, audience—travels along the lines into the general mixer.

So that, you see, a very great deal depends on the controller. If he were to allow the orchestra to drown the singer, or the audience to drown both, nothing could be done about it upstairs. It might be trimmed as a whole, but it would certainly go out unbalanced.

It never does occur, but it shows you the responsibility of the controller.

Between You, Me and the Mike

by **MARGOT JONES**

HE PROPOSED BY CABLE..

YOU knock at the door of Chili Bouchier's dressing-room and Teddy Joyce, her band-leader fiancé opens it.

Chili is curled up on a couch eating oranges and recovering from the matinée performance of "Mother Goose." Looking tiny in trousers and dressing-gown, with enormous eyes made larger than ever by Principal Girl make-up.

Teddy, with faint Canadian accent, very tall, very lean, looks like a world tennis champion. Looks as if he ought always to wear white flannels. Has unruly hair and eyes that crease up when he smiles.

"I can't tell you when we are going to get married," said Chili. "It depends on so many things. You see, I may go to Hollywood, and then we should like to arrange to go together."

"Teddy has got a scheme, but it's not ripe for publication yet."

"I'll be letting you know," said Teddy.

"But it's very nice to be engaged," smiled Chili.

These two young people, very much in love, met three years ago, when Teddy was at the Kit-Cat. He used to have Celebrity Nights, when people sitting round were introduced—"most embarrassing," said Chili. "He asked me to go along one time."

"But we have only known one another very well for the past three months. We had lost sight of one another in the meantime—and then we met again at a party, just before he went to Africa."

"And it was there that it . . . happened," she finished.

The actual proposal was cabled from Cape Town. Chili phoned back. She put the call through at 8.30 in the morning, but it was not till 1.30 that she got the number and was able to say the word Yes.

"Oh, what a lot it cost us," she laughed.

For the rest of the trip cables crossed between them daily.

A few steps from the Hippodrome to the Coliseum, and I was being shown into another dressing-room, where another diminutive person wrapped in a dressing-gown was reclining on another couch.

Dandini was resting, warding off incipient 'flu, and teasing her dresser about a cracked cup. Dandini, none other than Anona Winn, has been dazzling her public by its first sight of her in tights.

"People seem very surprised to find my legs look all right in tights," said Anona. "People seem to think that broadcasters have no legs, no faces, nothing."



First meeting since their engagement: Chili Bouchier, film and stage star, and Teddy Joyce on his return from South Africa



Five-foot-one of sparkle—Anona Winn in "Cinderella" at the Coliseum

Such is the success of her legs, that already more than one offer for pantomime next year has reached Anona.

Soon Londoners will have the pleasure of seeing a bulky personage with a face wreathed in smiles, looking like a cross between a cherubic schoolboy and a pantomime dame, riding a comparatively small and insubstantial bicycle about the streets of London.

It will be Bryan Michie on his new bicycle.

At present it stands, still in its paper wrappings, in the middle of his office, a source of constant danger and annoyance to anybody who wants to get at the bookcase.

Now and again Bryan mounts gingerly and takes a trial run across the carpet as far as the fireplace.

The idea, of course, is to reduce his weight.

Bryan's weight doesn't concern Bryan half as much as it concerns everybody else. Jeers and jokes attach themselves naturally to his bulk.

Fortunately, there is one person who is willing to defend him from all such indignities. This is a letter Bryan received from Nevil, aged eleven.

"There is something about your voice that makes me feel quite cheerful. Now considering your weight, don't you ever feel hurt when people make jokes about it on the air? I wish I could meet the people who make fun of people's figures. I'm sure I would push them one on the nose. . . ."

Bryan's ambition is not to get thin, but to get rich. He fancies himself in the role of a Rothschild. He doesn't aspire to moderate riches—just affluence or luxury; there's no limit to the amount of money he could do with.

How would he spend it? To begin with, he'd travel very slowly round the world and build a house in the country in which to entertain his friends.

He's got the figure to set off an astrakhan coat.

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WHAT THE STARS LISTEN TO



Ronald Frankau,
"Swingster"

Jean Colin,
"Fan"

A Dainty Musical Com

YOU might think that radio stars, knowing what goes on at the other side of the loudspeaker, do not get as much pleasure from listening to B.B.C. programmes as do the listeners, their audience.

This is not the case.

Many of the stars I know have talked to me with lively interest about their favourite programmes. (Some, too, have mentioned the broadcasts they hate—but that's another story!) Few of them take a purely professional interest in listening-in; most of them find enjoyment in their particular pet programmes.

Mabel Constanduros' surprising choice is soccer.

"Football broadcasts so fascinate me," Mabel told me, "that I'm afraid I leave duties like writing letters and dusting the house to listen to them. Before broadcasting came in I don't think I knew what 'the Arsenal' meant! After hearing one commentary I was not able to resist another, and now get quite worked up over the League tables, which I follow. Pity soccer broadcasts are so rare!"

I think the B.B.C. should send "Mrs. Buggins" with their commentator to Highbury one Saturday afternoon. That should be worth listening to!

Picture Leonard Henry deep in thought at his fireside with his radio switched on to a discourse on, say, "Science and the World's Evolution"! Laughable? Not a bit of it, for Leonard is a very serious amateur scientist and talks of that kind just curl him up all of a heap in his chair so that his wife has to be careful not to say anything to distract him!



Peggy Cochrane is keen
on animal talks

★ In the rare leisure moments that radio stars enjoy they are just as keen radio fans as the rest of the world. This fascinating article reveals their pet programmes—the items that make them dial eagerly

Esther Coleman likes
romantic music





John Watt "Dial Twiddler" and (right) Val Gielgud, "Maschwitz critic"

Mabel Constanduros, "Soccer fan" and (right) George Elrick, "Dance Music fan"

Comedians who Go Serious When they Listen! Dance Band Drummer who Hates Serious Music!

Leonard's trouble is that he is so busy being funny every evening that his time for listening is confined to the morning programmes and *The Children's Hour*. But it's no hardship, since he wallows in "Toy Town" stories, and loves children's music—he composes a bit himself, you know.

You would expect music to be Peggy Cochrane's choice in the programmes. This brilliant "Tune A Minute" syncopationist is also, of course, a first class classical violinist, and Promenade Concerts and all symphony concerts find her listening hard.

"I'm very mad with myself if I've happened to miss a talk which had anything to do with animals," Peggy told me. "I'm so keen on creatures and beasties." The fine golden retrievers which she breeds bear witness to that.

Comparing Foreign Programmes

When I asked John Watt what he preferred on the air, he looked at me hard and pretended not to understand. "Is there really such a thing as listening-in?" he asked. And then the famous chuckle broke through, and John tried to give the question a spot of serious thought.

"I go searching round the continental stations to see how they do operettas and musical plays—and usually find they don't!" he said. "I like comparing foreign programmes with ours. It is sometimes most—er—illuminating." And he looked very profound!

"On the whole I enjoy a good symphony programme as much as anything, particularly if it contains a new work—at other times I just dial-twiddle with a sort of professional interest to see how all the other girls and boys who have got to do something in the ether are doing it."

Another round-the-stations listener is Walford Hyden. This picturesque maestro of "The Café Colette" has a wonderful memory for music, and with him, once heard, a tune is never forgotten.

"I listen to continental stations, ever on the look-out for new numbers," he said. "When I hear a good one, I'll go to any length to get hold of it if it's not published in this country." There's one of the secrets behind the everlasting freshness of the "Café Colette" programmes. When it comes to relaxation, there's nothing Walford enjoys better than a really fine symphony.

Bloodthirsty Jean!

Jean Colin gave me a shock. This petite, dainty, sweet-voiced little actress, who was for so long a star of the "Air-do-Wells," adores *blood!* Ugh! Shots and screams in the dark, rattling chains and howling dogs, torture chambers and body snatchers—a real Tod Slaughter fan is Jean.

"D'you remember that 'Mystery of the Seven Cafés' serial they did?" she asked. "Ooh! I loved it! And 'The Crimes of Burke and Hare'—oh, boy, give me some more! Quite honestly, I get scared stiff listening to them, but I never miss them; they hold me with a fascination."

An inveterate play-listener—though not only

to thrillers but to all drama—is Claude Dampier. Claude is no silly ass with a vacant expression when Val Gielgud and company are presenting their stuff.

"Give me a good play every time," he says. "I'm keenly interested in characterisation, how an actor gets it over, where in my opinion he over-plays or under-plays the part, and so on. I reckon two of the best plays ever were 'A Bill of Divorcement,' and 'The Breadwinner'."

Val Listens to Eric's Work!

Next to a comedian, Claude would like to be an explorer, and so it is that he tunes in all travel talks, or any talk that will tell him what folk are doing with their lives elsewhere in the world.

Val Gielgud himself, besides of course his avid interest in any drama on the air whether from one of the regions, the Continent or America, enjoys listening to some modern music, and—very critically—to colleague Maschwitz's variety shows. If something in a variety production has not been quite up to standard, Eric hears about it pretty quickly from Val! Their telephone wires buzz with good-natured, pointed, mutual criticism.

If you study Esther Coleman's face you will probably reach two conclusions about her: that she is a quiet sort of individual and that she likes all beautiful, and perhaps romantic and rather sentimental, things. You are right.

Esther has to be in the mood to listen in at all. Variety annoys her if she is not feeling that way. Good music is a bore when she doesn't want it. But catch her in the mood, and she'll hear anything with just the right response—she's gay when the comedian's on the air, quiet and perfectly still when it's a symphony, listening intently when there's a talk or play.

By KENNETH BAILY

"But I think—" she told me, "I reach the heights of pleasure in listening when, alone with a candle lit in my darkened room, I tune in a violin recital. That gets me! I go right off this earth; and it takes time to bring me back again."

Another star who can listen to anything is Elizabeth Scott, but in her case it is not moods which dictate her choice of programme, but whether she has got the time to listen. Elizabeth is very active, and when she's not before the "mike" she's walking, playing golf or deep in a book. Since she refuses to listen at all when she's doing anything else, she does not get many quiet times by her radio.

"I like to hear what the other dance bands are doing," she said, "particularly the unusual combinations like Gerald's. I think I'm happiest with my radio, sitting in the firelight in the winter-time with a symphony concert on. I enjoy the 'Proms' too, but summer weather

doesn't give me much chance to hear them."

And talking of dance bands, when I asked Ronald Frankau what he liked to hear he said: "Henry Hall's band, because it's delicious to sit back and realise that though Henry's playing I've not got to dance!"

Ronald will have his joke, but actually he is keen on all types of syncopation, and at the moment describes himself as "hungry" for records of swing music.

He is a born conversationalist, and loves discussing a political or sociological talk. And his interest in world affairs makes him a *News Bulletin* addict.

Lovely Vera Lennox never misses a broadcast of a Shakespearian comedy if she can help it. The reason—and if you know Vera you will know that this is no pose—is because it is the radio work that she most wants to do. She has done many things on the air and is greedy for fresh experience. Her pet desire is to play Beatrice in *Much Ado About Nothing*, and she listens avidly to Shakespearian plays because she thinks she can learn from such listening.

Dance Music Fan

And where's George? Little George Elrick, what does he look for in the programmes?

Why, dance music of course!

"I listen only to dance music and variety," Georgie told me, very definitely. "I can't abide serious music. The most valuable half-hour on the air to me is when they put dance music records on after the nightly dance band has gone off."

"I suppose you could say it's professional interest, but my work's my hobby, and listening to bands is a pastime as well."



Vera Lennox, "Shakespearian fan"

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MOLLY,

THEY sat in that order—Molly sprawled gracefully across an arm-chair, blue-eyed, brown-skinned, with a natural fair streak across the front of her hair and a quite perfect figure; Marie, on the sofa knitting, with a mop of chestnut curls and green eyes; Mary in a rust dress trimmed with pale blue, typical blondie, with soft, fair hair and hazel eyes.

Molly is the most definite in her views on clothes. She knows exactly what suits her and sticks to it. (Please make a note, all you who buy feverishly and on the spur of the moment.)

As a matter of fact, you'd think Molly could wear any colour under the sun. She wears only two—blue and black. She knows she looks her best in these colours, and so is not tempted by any others. "There's only one I definitely can't wear," said Molly; "that's pink."

"I have a liking for belts," she confessed. "Nice broad ones. My favourite evening dress is blue, heavy ribbed silk, and it has a broad belt to match in the same fabric. There is a tendency just now for evening dresses to have shoulder straps; mine has two wide ones going right down to the waist at the back. The skirt bells out wide at the bottom."

Flowers in the Hair

"What colour shoes?" I asked.

"The same colour," replied Molly, "and I wear cornflowers in my hair. I generally wear something in my hair with evening dress—a cluster of flowers, perched on one side—or sometimes little flat bows.

"Another evening dress I love is made of pleated black chiffon, with the top stitched all over very cleverly into large diamond patterns. From the stitching the skirt bursts out fully, and it has a lovely floating hem. There is a little cape with it, too, which is split at the back—no, I don't generally wear capes, but it suits the frock. And black shoes, of course."

Molly was wearing black at the moment. I had an opportunity of judging how well it suited her warm fresh colouring.

Imagine a tunic dress, buttoned up the front from waist to neck, the tunic edged with a broad band of fur, and the sleeves full above the elbows.

On her head was a small black cap, bonnet-shape, with a chin-length veil floating in front. The veil was a lovely affair with dragonflies embroidered on it.

"I loathe hats, particularly those ridiculous small ones," said Molly. "I buy a hat one day and hate it violently the next. I hardly ever wear them."

She also dislikes fussy clothes and anything that is too conspicuous to be good style.

"I feel happiest," she said, "in trousers. Dark blue slacks and a coloured jersey are the ideal wear, I think."

Likes Town Clothes

Marie did not agree.

"I never wear country clothes," she declared. "I never wear tailored coats and skirts. I like to feel smartly dressed in real town clothes, ready for any occasion."

Marie has just adopted a new hair style. She has a mop of curls all over her head which gives a gay, youthful effect.

"Purple is my favourite colour," said Marie. "Somehow I can't resist it whenever I see it. As a matter of fact, there is no colour I can't wear."

"First, let me show you my rust-coloured knitted dress. My masterpiece! I have just made it."

Whenever Marie has a moment to spare—and there is a lot of waiting to be done between rehearsals and before broadcasts—she produces her knitting, to the amusement of the rest of the band. Not only does she make jumpers and dresses, but gloves. They are hand-knitted, in different colours to match her jumpers.

Marie is fond of bright colours—she is fortunate enough to be able to wear them. She described her new dinner dress to me; it is cerise, with full sleeves and pleated bodice, and a long, tight-fitting skirt. Its great feature is a belt ornamented with coloured felt flowers.

"A dress that I wear on grand occasions," said



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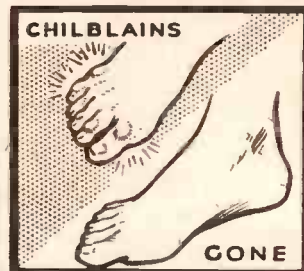
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MARIE and MARY

Confess the Secrets of their Wardrobes to Susan Collyer

Marie, "is made of midnight-blue velvet. It is very plain, with a low-cut V in front and a slit skirt. With it I wear a halo of silver leaves and silver sandals. Also a very lovely blue brooch I've been given.

"I don't wear a lot of jewellery, but I have got a weakness for rings. I collect them. My favourite is a gold wishbone.

"Another thing I collect is ties. I don't often wear them, but I can't resist buying them."

"And which of your clothes do you like best? What makes you feel happiest to wear?" I asked.

"My fur coat," said Marie promptly. "It was a Christmas present to myself, and I love it."

Dislikes Jewellery

Small, neat, with gold colouring and a charming smile. That's Mary, the third of the trio.

In opposition to Marie, she likes to wear tweeds during the day. Again in opposition to Marie, she dislikes jewellery. "I've got tired of it," she said. "Now I wear it hardly at all."

"I am very, very keen on accessories. It is so important, isn't it, to have everything matching and just right?" She thrust forward a dainty foot, wearing a rust-coloured suede shoe. "It's just the tone of my dress, isn't it?" she said. "I had to take a lot of trouble to find them, though.



Henry Hall's "Three Sisters" (left to right) Marie, Mary and Molly

"Then there are furs. I am very fond of them. I am lucky enough to possess a lovely mink coat," she said.

Mary is much attached to a certain fur necklet of hers. It is a double fisher fur. "Like sable," she explained, "but rarer. There's a black line down the centre, running from the nose to the tail. I had one, and it took me four years to find another to match it. They will last for ever."

With evening dress Mary generally wears a white ermine coat. "My newest evening dress," she told me, "is Grecian in design. It is high up to the neck, back and front, with long, full sleeves and fullness draped in front.

"It has a gold leather belt with it, and I wear a mother-of-pearl necklet that came from Paris and a gold bracelet and ring. Yes, when I wear that dress I forget I dislike jewellery!

"I can't wear yellow and I can't wear pink. But I'm very fond of a deep-coral colour and I've got a dinner dress in coral now, with a rather fascinating belt of coloured stones."

"Three Sisters"—and three different points of view on the dress question. What happens, then, when they all have to wear the same dresses, for stage appearances?

"Oh, then we wear black or blue," they said. "Those are the colours that suit us all."

JOHN TRENT describes some

ODD SPOTS of BROADCASTING

But for work done in places far removed in glamour from the main studios, broadcasting could not go on, as this "Behind the Scenes at Broadcasting House" article clearly shows.

THOUGH the B.B.C. uses the smallest studio in the world every day, you will never hear a broadcast from it. No announcer could get inside!

Only the size of a packing case, it is lined with sound-absorbent materials just like any other studio. Engineers would not be without this "toy," which is used for testing microphones.

Come with me behind the scenes and see what else we can discover.

To find this box we shall have to drive out to Clapham, where, standing back from Avenue Road, is a large Victorian mansion. There is nothing odd about the external appearance of the house itself, but large outbuildings in the grounds might arouse curiosity in a stranger who had strayed up the very long drive.

This mansion is the home of the B.B.C.'s equipment department, which supplies everything for Broadcasting House, from a valve to a microphone, a control desk, insulating tape or solder.

In an enormous garage beside the house there is one of the quaintest assortments of vehicles ever assembled, and together they cover nearly half a million miles in a year.

Besides swift cars, shooting brakes, and pantechinons for moving broadcasters and gear about the country, outside broadcasting vans rub mudguards with their upstart competitors, the mobile recording outfits—all painted green.

Here, too, is the big lorry with a transmitter mounted on it which spent the summer on the South Coast in search of a site for a south-west regional station. Beside it are the strength-measuring vans which, working with it, discovered that Start Point, near Plymouth, was quite the best place.

And those big fellows earned their "GB" plates by transporting the symphony orchestra instruments to Brussels for the concert last year.

Apart from the test rooms, where even valve-holders and condensers like

those in your set are tested before use, the museum will interest you most. That equipment which looks like junk will have great historical interest some day. There is the microphone which rested on a soap-box at Marconi House in the early days, the first dramatic control panel designed and built at Savoy Hill, and the whole of the first 2LO transmitter

It was at Avenue House, Clapham, that many of those neat and shining panels were made for the B.B.C. listening post at Tatsfield.

Let us hope that it is a fine night for our visit, because it is easy to miss the narrow lane which winds from the top of Titsey Hill to the desolate windy spot, 850 ft. above the sea, where one man keeps a lonely vigil until half-past two in the morning.

The five engineers who man this post have been aptly called "policemen of the ether" and, working in shifts, through all the day and half the night, they check the wavelengths of British and foreign stations in turn.

The Empire transmissions from Daventry and the television signals from Alexandra Palace have added to this part of their work, but you will never hear one complain.

It is fascinating to feel that the world may be brought to your ears through the nine powerful receivers in this lonely brick-built cabin. For long-distance relaying is also a part of their work.

Should Roosevelt be speaking in Washington or Mussolini in Rome, their voices will reach our homes via the aerials which surround the post like a web. See their wires gleaming in the beam of the aircraft beacon as the light revolves at the top of the Down.

Receivers here would not be so efficient but
Please turn to page 26



View of the main power supply switchgear—unromantic, but important!

SONG without WORDS

A Tender Love Story with a Thrill

A black curtain dropped over Sheila's life when the man she loved went away. But there was courage in her heart and a fierce determination glowed within her. Something vital led her through life till she achieved her ambition

by Nellie Tom-Gallon

"YOU—you are completely hopeless as a player! Something stops the idea between your brain and the keys. It really is no use your going on—you will never put into your music the soul—the something that the listener wants!"

"Oh!—but I do try." The girl dared not look round from the piano, because of the tears in her eyes. And he was thoroughly disgruntled and nervy as only the artiste can be. And too young to hide it.

"I will write to your father—I must go now. But—good-bye. I shall not come again. It is a waste of money." Then as, at last, the very wet eyes were turned to him he tried to soften what he had done. "It doesn't matter. There must be heaps of things you will do properly, some day. Perhaps, even, when you are grown up and have—have *felt* things, you will be able to play. But not now." Then he wrung her small fingers, fiercely almost, eager to give some comfort, but eager to get away, too, from the sight of those wet eyes.

Being told she could not and probably never would play did not trouble Sheila Fellowes so

much as that Raymond Pescaro should be the one to tell her. She was sorry, because father would be so disappointed; but that was nothing beside the grief that the lessons were to stop and she was not to see Pescaro again.

That was the dropping of a black curtain over her life.

She had tried so hard not to envy Jose, her big handsome sister who sang like a bird and always had a covey of men after her. So long as quiet little Sheila could work steadily at the piano, taught by Pescaro, she had been patient. Even though she knew the man she adored in her girlish way came to the house only hoping for a sight of Jose while he taught her younger sister.

It was a musical house, that of the Fellowes; the father leader of a big orchestra, and always ready with protection for sixteen-year-old Sheila against the dashing, brilliant Jose, and the mother, who saw herself again in her.

Daddy would be disappointed. He had said many a time that Raymond Pescaro, with his half-Italian parentage, would be "big" in music some day. To have to admit that Pescaro said it was no use teaching her would be dreadful!

But Sheila made her confession with the quiet courage of despair. And the dear old Dad laughed!

"Perhaps it isn't really so bad as that," he said. "Perhaps our Raymond has been disappointed; perhaps Jose has been unkind to him. You can't understand, child, until you are older, all the funny things men and women do when they are in love."

"He talked about 'when I was older,' too. Said perhaps I should feel things and be able to play." Sheila was looking up at her father, her eyes big with dreams.

"Yes—the artiste must suffer, I suppose. But I don't like to think of my little girl having to go that road. Perhaps, if you don't try to play any more you—"

"But I want to play, father. That's all." And wisdom shrugged and knew itself helpless to interfere with the game of living.

The big concert hall was dark, the only light reflected from the orchestra climbing up from the stage. But there was no gloom in the darkness.

The thrill and glory of the men and women, intent on their scores, but with instinctive watching of the conductor leading them, coaxing, driving, always inspiring them, flowed out into every corner of the empty hall, filling it with the glory of the music. The notes seemed to hover and climb and circle into every corner, loth to finish even in beauty.

Pescaro's great anxiety had been about the pianist. He had written his biggest suite—so far—without thought of difficulties. The themes and their vigour had seized on him, swept him along at speed to the climax when he was writing. Then he found for the vital thread of the whole thing he was going to be tremendously dependent on the pianist. But now, as he worked and coaxed his orchestra, he was growing easy—knew he would be satisfied.

He had liked the look of the woman as she walked on to the stage after the violinists and all the mass of instrumentalists he was going to use. Not too young, in the late twenties, he should think; very quiet and restrained in manner—which is comforting to a musician who is to hear his work for the first time. A nerve-shaking experience!

Quiet expressed her best. Smooth, dark hair, and deep, steady eyes, hanging on the lightest movement of his baton. Well up in her part, too; but they were all that. The first violin was a capable man, had been drilling the orchestra for weeks, ready for the coming of the composer, honoured and followed everywhere he went.

Every time Pescaro's eyes turned to the pianist he found her waiting, ready to open up at his bidding on the new development of his theme. He knew, with the delightful warmth of the flattered creator, that this quiet woman had memorised the score so as never to take her eyes from him. He seemed to grow and bring his powers to better fruition in that knowledge.

When the rehearsal was finished and the orchestra was filing down after his dismissal, he stepped up to the piano where the quiet woman was collecting her music.

"You have played excellently—I thank you, Miss . . . I am afraid I did not quite catch your name," he said, with the smile all women found intriguing.

"My name is—Fellowes." There was the slightest possible hesitation before she said it, and she was watching him steadily. She saw his face grow serious, and she waited.

"I remember that name. Let me see—it was a very long time ago. . . ."



When the rehearsal was finished and the orchestra was filing down after his dismissal, he stepped up to the piano where the quiet woman was collecting her music

Over Years a Scrap of Music had been an Inspiration to a Girl who Loved

"Twelve years since you tried to teach soulless Sheila Fellowes to play the piano," she said gently. "But you failed for one of the few times in your life."

"No!—no—if you are that nice girl I remember, I have not failed. You play splendidly. To-day I have—"

"But only the accompaniment. You see, I dreamed of being a great soloist when I was that girl of sixteen. It was you who taught me how mistaken I was. So I settled down to the second-best—I have worked and worked to get the technique, and to be able to absorb myself in the conductor's ideas."

The quiet face was wistful now, and Pescara was no longer smiling.

"Don't say I ever discouraged you? Surely I did not do anything so foolish as that? But you seem to suggest that I, in some way, turned you from soloist to the thing you feel is less."

"You told me you could not teach me. That I had no soul to put through my fingers for the audience to hear. And that was true—I have no spark of that divine fire in me." Her beautiful, quiet hands were still now, folded on the music that had its birth in his brain; and he laid one of his on them sympathetically.

"But we cannot all do the same thing. Only those who write music as I have managed to do know how our every hope of success lies in the hands of those who can interpret what we have imagined. If it were not for such as you, who sink their own personalities into the background so as to enter into our very souls and build up, each their own part of the whole, our work could never reach the public." He saw her serious face softening, lighting with a gratified smile, and went on eagerly and sincerely:—

"If it were not for you, and those others in the orchestra, my work would be still-born. It cannot live till it has reached the ears of the audience—it does not exist till it is heard. Can you not understand that to such as you I owe it that any of my music is ever born at all?" He shrugged, drawing away from her now, his triumph dying. "And so much of one's music is never heard—never lives at all."

"Does some of it die?" she questioned softly, and he nodded, sorrowful.

"Why, yes. So much that we feel is of the best is never heard. It just happens that way—why?" He stopped, surprised, for her fingers had stretched themselves over the keys, and were touching here and there the notes in happy combination. He listened and she saw colour creeping up his hands and face. At last he whispered—"I seem to remember—did I write that?" From such a long way away it comes—an echo!"

She let the last notes die down under her hands, then she opened the score of the great Opus 47 they had been rehearsing, and within the cover was a sheet of rough manuscript music, rather faded, worn and rubbed.

"Do you remember when you wrote this?" she asked, and he bent and read some words pencilled at the foot of the lines of music. He was a long time reading them; perhaps here was something he had to remember—or forget—before he faced Sheila again.

"This is a song without words I have written for you, Jose, my beautiful. If you love me you will know the words it sings to you—the story of how I love you. Tell me that you understand, that you will share the life I will make triumphant for you."

"Yes—I remember the boy who wrote that—and meant it," he whispered. "But your beautiful sister, Jose—she did not answer. I buried that 'Song Without Words' with—my love."

"Jose married a very rich man and went to America with him, soon after you went away," Sheila spoke steadily. "I found the song among the things she left behind. I—I think it is beautiful. One of the very best theme ideas you have ever had. I have used it as a mascot—do you mind?"

"A mascot?—but how?" That sympathetic hand was near to hers again, seeming to come yet closer, and Sheila's heart was hurrying. But she had always been courageous.

"I felt so much of beauty—of love, in it. I was only a girl, but I felt that. And you had told me when I was older that perhaps I should feel things—understand emotions—and then be

able to play." Her head was up now, though she did not look into the eyes bent so close to her own. "So I—began to feel, very much, when I played the 'Song Without Words,' and I kept it always there in the music I was to play. I think perhaps that is how I have grown to be the good accompanist you say I am—because you taught me to feel."

"Was it so good?" he said, wonderingly, and now both his hands were about hers, drawing her up from the music stool. "I had thought that was one of the ideas born to die—a boy's music, a boy's love. But you—you have kept it alive." He was holding her hands against his breast, his eyes as warm and caressing as they were.

"I will write it again—I will make a real song of it this time. It shall go out to the world from us both. This song that you have kept alive."

An impatient caretaker was switching out the lights over the orchestra, leaving only one above the piano where they stood. But they did not know it; there was light enough to see each other, and that was all that mattered.

"You kept it alive—was it for love of my work or of me?" Pescara whispered.

"For both," she said, with honest simplicity. "All my life I have been working for this moment," he whispered, his lips close against her ear, his arms about her. "I have been restless and unsatisfied; now I know I was waiting to find the woman who had cherished that boy's love, for love of the boy himself." He drew away from her a moment, studying the quiet face that now seemed to have been lit by a glow from within.

"You darling!—you won't hesitate, you won't waste our lives with whims? All my life I have been climbing the mountain to find you waiting for me. Don't spoil it for us both—have courage still."

"Give me just till to-morrow," she begged a little breathlessly, and he laughed, his cheek against hers.

"Very well—but I will keep the 'Song Without Words' as a hostage till you promise to come after it to me. I know you will not let that go—I shall be safe."

The audience the next night sank deeper and deeper into an ocean of beauty that absorbed them, sent them back at last to an every-day world enriched and strengthened.

They talked of Opus 47 of Pescara being great music, they talked of a perfectly trained orchestra. They did not talk of a great love between a man and a woman hidden deep in two hearts, to come to birth at last and inspire all the world of music around them.

But it was there before them if they had had eyes to see it. A love to inspire, to last for life.

All characters in this story are fictitious



You will now hear "I'm Nobody's Sweetheart, Now!"



COUNTERACT THE AFTER-EFFECTS OF 'FLU!

Mrs. Rodger, Rotherham, writes:—"I have much pleasure in writing to you regarding the benefit I have derived from Phosferine Tonic Wine following an attack of Influenza. It is the best pick-me-up I have ever had. I was ordered it by my doctor and after I had had two or three doses I knew it was doing me good. I am now on my second bottle following good results from the first one. My strength has come back so quickly, also my appetite."



A wineglassful two or three times a day will give you strength and vitality to withstand 'flu. Phosferine Tonic Wine is both a protector and appetiser. Sold by all Wine Merchants, Licensed Chemists and Stores.

PHOSFERINE TONIC WINE

THE BEST THE WORLD PRODUCES.

A MOST DELIGHTFUL BEVERAGE — CHEERING AND COMFORTING

RADIO NORMANDY'S BRIGHTEST BROADCAST!



GORDON LITTLE in "MUSIC THROUGH THE WINDOW"

Every Monday & Friday 9.15-9.30 a.m. DO NOT FAIL TO TUNE IN

REDUCE

YOUR WAIST · HIPS AND BUST

3 INCHES IN 10 DAYS

with my New wonder fabric

OR IT WON'T COST YOU A PENNY !



JUDY KELLY

the rising young film star, writes:—
 "Your reduction by massage theory is truly wonderful, and I have no hesitation in recommending your delightful 'Slymlastik' Corsetry to all women who wish to enhance the outline of their figure."

So many of my customers are delighted with the wonderful results obtained with my new improved "Slymlastik" RAPIDE Reducing Corsetry that I want you to try it for 10 days at my expense !

★ Styles for every Figure Type requirement, in Side or Front! Fastening and Step-in models. Models copied in my workrooms.



Actual Photographs clearly illustrating how "Slymlastik" quickly banishes fat bulges and figure faults.

The Massage-like Action Reduces Quickly The new "Slymlastik" RAPIDE corsetry is ventilated to allow the skin to breathe. The large perforations form minute suction cups which work constantly while you walk, work or sit. . . . Its massage-like action gently but persistently eliminates fat with every move you make.

No Drugs, Diets or Exercises ! The "Slymlastik" Corset Belt is supplied to your individual measurements and worn like any ordinary corset, giving natural balanced support to your figure, keeping your body cool and fresh with perfect liberty of action. The inner surface is lined with a cosy material to prevent rubber touching the skin. **IT MAKES YOU LOOK THIN WHILE GETTING THIN !**

Don't Wait any Longer —Act NOW !

You can prove to yourself quickly and definitely in 10 days whether or not this very efficient belt will reduce you. You do not need to risk one penny . . . try it for 10 days . . . then send it back if you are not completely astonished at the wonderful results . . . and your money will be immediately refunded, including the postage ! Send coupon or call at my showrooms.

SEND FOR MY 10-DAY FREE TRIAL OFFER . . .

To NURSE SINCLAIR (85.5),
 4, Vernon Place, London, W.C.1.
 (Corner Southampton Row) Phone: Holborn 7449 and 6221.
 Without obligation on my part, please send me Free BOOKLET describing and illustrating the "Slymlastik" Corsets, Belts and Brassiere, and your 10-DAY FREE TRIAL OFFER. I enclose 1½d. stamp for postage. My Measurements are:—

Waist..... Hips..... Bust..... Height.....
 Name _____ Pin 1½d. Stamp Here.
 Address _____

GET RHYTHM INTO YOUR PLAYING

LISTEN TO BILLY MAYERL BROADCASTING FROM LUXEMBOURG (1293 m.) EVERY WEDNESDAY EVENING—7-7.15

Listen to Billy Mayerl's own transcriptions of popular dance tunes and notice the difference between dance music as he plays it and as it is written.

If you can already play a simple dance tune Billy Mayerl will show you how quickly and easily you can get this modern rhythm into your own playing.

Let him teach you in your spare time! With his wonderful lessons and special "instruction records," he will explain each step to you personally and you will be amazed at your progress!

More than 20,000 students have already taken his famous postal courses. Why envy others—he can teach you.

Write to Billy Mayerl, personally, for a free copy of his latest booklet "Lightning Fingers," marking your envelope "Syncopation."

BILLY MAYERL SCHOOL, Studio 8,
 1/2 George Street, Hanover Square, London, W.1.



BEGINNERS ONLY

Everyone, young or old, even though unable to play a single note can now learn easily and quickly by Billy Mayerl's wonderful system of teaching from ordinary music.

Write to-day for free copy of his other booklet "Me and My Piano," marking your letter "Beginner."

ODD SPOTS OF BROADCASTING

Continued from page 23

for quiet and patient work in a red brick building at the end of a cul-de-sac in Balham. This building, which was once a convent, is now the home of B.B.C. research. With studios of porcelain and rooms lined with cotton wool, it retains for me the mystery of the "never never land."

Through what used to be a chapel, where nuns and their pupils used to chant, you may pass through a door which looks normal on the outside. As it swings open in your hand, you will find that it is padded to a depth of 6 in. in wool. Floor, ceiling, and walls have been treated in just the same way.

Close the door behind you and stamp silently into this eerie chamber. It is death to sound; speak, and the words die in your throat. Leave soon before you get hoarse.

Pass next door to the room lined completely with tiles. Here, in contrast, your faintest whisper will echo from its walls. It is all part of an engineers' plot to improve acoustics of studios, so that symphonies and dance music may be heard with perfect fidelity in our homes.

But you need travel no farther than the sub-basement, three floors below ground at Broadcasting House, to find what always seems an odd spot to me. Here twenty-seven men are continually toiling to keep the great organisation above their heads going with light, heat, and air.

It is hot in the boiler room, where all employed are ex-naval stokers, used to work in this atmosphere. Big red boilers, consuming two tons of oil each day, evaporate water, which warms the air that makes studios habitable.

On this floor, too, is the switchboard for the 6,700 electric lamps in the building; the feeders which bring the current into the building and the generator for use in case of emergency, and at the far corner you will find the top end of an artesian well sunk 600 ft. in the ground, which has never yet been used for anything but an "earth" by the engineers!

One way and another, there is more in this broadcasting business than meets the ear !

IT HAPPENED IN PARIS

Continued from page 7

Romances," written, of course, in their own language.

They would not believe I was not an Italian, and they are still convinced they are right. The same thing happened in Hungary, and also in Poland.

When the World Fair was held in Chicago, a radio publicity department thought it would be a good stunt if I broadcast from a balloon over the town.

I had never been in the air before, and my first experience was most terrifying. It was a wretched old balloon, made, I should think, in the early pioneering days.

With one other person with me in the basket, they released us from the ground and we soared merrily across the town. I was scared still, and I really have no idea how I managed to sing and play my accordion.

Disappointments in early life sometimes work out to an advantage. I really wanted to be an operatic prima donna, but when I reached the right age and achieved the ability for this work, I was still under five feet tall. Anyone of that size would never achieve the greatness of a prima donna.

So I played my accordion and sang gypsy numbers instead. It was really to my advantage to be small in this line, so I cannot grumble. I do complain, though, at my size in some respects. I haven't the strength to carry a full-size accordion and sing at the same time, so I have to have them especially made in Italy out of aluminium.

But why complain ? Life is packed with happy things. Love, adventure, travel, and, more important still, the greatest thing in an artiste's life—encouraging and loyal fans.

NEW TELEVISION DANCE-BAND

Eric Wild forms "Tea-Timers"

WE prophesied way back that television would soon be giving employment to dance-band people. Come closer, folks. Eric Wild's Tea-Timers have already been televised three times and there are more to follow. Interesting combination is this. There are no drums or piano and the band consists of xylophone, bass, guitar, cornet, trombone and clarinet. Unusual. Anne Lennar sings.



Even busy band-leaders have occasional moments of relaxation. Here is Lou Preager, smiting no mean table-tennis ball

ERIC WILD himself, plays cornet in the band and I hear that he is forming a ten-piece dance-band for sound broadcasts. Eric is a Canadian—he came over in May with Billy Bissett's band—and he is a Bachelor of Music from Winnipeg University. Already he is popular with the fans, as was proved when they shouted for a solo from him at the recent excellent swing-music concert created by Benny Carter, and run by our friends the "Melody Maker."

NEW music-hall act started at Birmingham last Monday with a big bang. Evelyn Dall and Sam Browne, supported by the Ambrose Octette. Does that sound good, or does it sound good? These two ace vocalists should, in my humble opinion, pack houses wherever they go. Look out for them.

NORTHERN Ireland fans particularly, will be glad to know that vocalist Ray Warren is back on the air again. He has been absent for four months owing to the serious illness of his wife. Pleased to hear that she is now fully recovered. He sang last Wednesday with the Chalet Club Orchestra, directed by Percy Waterhouse and will be singing with this band every other Thursday between 6 and 6.45 p.m.

SEEMS that millions of listeners just missed the shock of their lives a few nights back. Bert Ambrose and his boys were engaged for an important—and very crowded—ball, and Ambrose himself was delayed awhile in the traffic.

So Les Branelly took the baton—when up on the bandstand climbed a wild and woolly drunk. Les told him to get off and he replied "—"

obstreperous gentleman away, explaining: "This is my father. You see, he doesn't like dance-music!"

OUT-OF-WORK boy, Charlie Black, last job that of dishwasher in Bloomsbury hotel, walked into Jimmy Kennedy's office with a song lyric he'd written. Jimmy sent him to composer Charles ("Lazin'") Tovey, who set it to music. Listeners heard it in the "Songs You Might Never Have Heard" programme last night (28th). Charlie has now got another hotel job, I learn; and goes on writing verse.

"**THE Riveter's Song**" earns high praise in above programme. Sir John Reith himself 'phoned a word of praise for it, and Big Chief Graves seconded this with the words: "A masterpiece of construction."

SCOTTISH dance-maestro Alex Freer made a welcome return to radio in Wednesday's late-night session (27th), and—we hope—will be given more breaks in future.

Alex quit a job as spool-boy in a Glasgow cinema to make his dance-band debut, this as a drummer in his brother Dave's first outfit. Later became expert on the sax, rose to leader, and brightened-up Glasgow considerably.

primarily to see Cleaver at the organ. There's a fan for you! A mere matter of 6,000 miles travelling!

NOTHING will induce me to give my opinion of the bagpipes (our printer's touchy about what he prints, anyway!) but the Southern Sisters (maybe you heard them on the 12th?) insist that they spell bad luck for them.

They had one breakdown, a bad puncture and lost their way one night in Scotland recently... and all within an hour of having heard the bagpipes somewhere near Moffat! And when they lost their stage dresses in London recently, a bagpiper had been parading the street not ten minutes before!

Well, I'm not taking sides...

A POSTCARD bearing nothing but a penny stamp and a photograph of Henry Hall cut from a copy of RADIO PICTORIAL and pasted on, was sufficiently addressed to reach the band leader

at Maida Vale. Such is fame! It bore the post-mark of St. Albans.

INSIDE DANCE-BAND CHATTER
By **BUDDY BRAMWELL**

"**FIVE** bob a night, that's what they pay me—Gosh, how they weigh me down..."

Well might that have been the theme-song (sung to the tune of "Ten Cents a Dance") of the now well-known dance maestro, Jack McCormick—whose "Ambassadors" brightened the Northern ether recently. For "Once," he told me, "I scraped a violin in small clubs, for small dances, at five shillings a night. On leaving school I'd been having violin lessons at a shilling an hour, which I paid for out of my pocket money."

He was a man with a purpose—"When I kicked off I set out right from the first to broadcast"—and now, at thirty, he's one of "the tops."

FROM coal-mine to dance-floor—then off with your dinner-jacket, roll up your sleeves, and back to the mine again.

That's the way of things with most of the boys in the outfit "Len Colvin and his Denza Players," on the Western ether February 6. Mr. Cliff Ward, who directs the band, tells me—"We've been running for eight years, and most of the boys work down in the pits during the day-time. Often the boys return from a "gig" at six o'clock in the morning, tear off their dress-clothes, have breakfast, and are down at the pits by 7 a.m." They play at the Palais de Danse, Ponderdawe.

SUCCESSFUL cine-variety debut of Robert Ashley at Paramount Cinema, Tottenham Court Road, London, last Monday. Other dates to follow. Also now recording for Rex records. I keep on saying that Bob's going places fast. Proof is pouring in.

Clean Fun Department: Blasé occupant of the condemned cell whose last request was to hear some new records of "swing" music!



Len Colvin and his Denza Players—most of whom are coalminers by trade

—well, that was where the engineer at the controls cut him out just as he hiccupped the first syllable!

Some Rugby players were present, so Les commanded: "Fetch that Rugger team"—and the mike-crasher ran for his life.

OSCAR RABIN (on the air February 10) will never forget that dance he and the boys played at, way back, in a private house. Halfway through the revels an elderly gentleman rushed-in in his nightshirt, waded into the band, and gave the saxophonist a terrific thump on the head... The host then came to the rescue and led the

BIG Night at the West End Dance Hall, Birmingham on Wednesday (Feb. 3). By arrangement with Gaumont-British Picture Corporation, Ltd., presentation of the first prize of £25 in the recent Kolynos Limerick Competition from Luxembourg will be made to Mr. Leaver of Birmingham. A special Kolynos Night is to be held, and it sounds like fun for all. Congratulations, incidentally, to Mr. Leaver.

A LETTER from Northern Rhodesia has pleased Robinson Cleaver, organist at Bexley Heath. Small wonder. Writer is on his way to England and says the reason of his visit is

GREATEST RADIO ACT OF 1937

THE 4 INKSPOTS

AMERICA WENT CRAZY OVER THEM



NEGRO RHYTHM THAT'S GOT TWO CONTINENTS SWAYING

With

Those Two Famous Harlem Stars

The "HEADMAN" and EDDIE MATTHEWS
FINEST OF NEGRO BARITONES

2-45 EVERY SUNDAY
RADIO LUXEMBOURG
 (1293 metres)
3-30 EVERY WEDNESDAY
RADIO NORMANDY
 (269 metres)

LISTEN TO THE FAIRY SOAP QUARTER HOUR

Hear the Four Inkspots in their "swing" time show of the latest hits in negro rhythm. These Harlem boys will get you swaying and humming—they'll set your feet tapping to the temptation of their syncopation. They've made an instant hit with British radio fans. You *must* hear them. And in this same programme you'll hear Harlem's newest and greatest voice . . . Eddie Matthews, singing as only he can, the old, rich plantation folk-songs. You'll get a big laugh too out of the "Headman" . . . a "Headman" that "sure am." Don't miss the Fairy Soap Quarter Hour . . . radio's finest act.



Fairy Soap is made by Thomas Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester.

DEAF LISTENERS

Need Not Despair

MANY people with defective hearing have resigned themselves to the idea that the pleasures of music, so enjoyed by the rest of us, are not for them. Even if they are only slightly deaf, these people often become so conscious of their deficiency and unwilling to draw attention to it that voluntarily they forego practically every form of entertainment.

For this reason many partially deaf people have no wireless set. They cannot hear the wealth of entertainment which is always on the air, or even the nightly news bulletins.

All sufferers from defective hearing should know that modern science has come to the aid of the deaf and the partially deaf and that, in nearly all cases, however stubborn and how long standing, relief can be effected.

One of the appliances now available is the Wilson Common-sense Ear Drum, which is constructed on scientific principles from a soft sensitised material. It is in the form of a tiny, hollow cone which fits into the ear and can be worn day and night with perfect comfort. There are no wires or string attachments with which to be bothered. You simply insert them in your ears and go about your daily duties.

Sufferers from defective hearing should certainly obtain particulars of this inexpensive deaf aid of which we have received a sample and which we are having tested and hope to report upon more fully in a future issue. The address is the Wilson Ear Drum Company, Roxburghe House, 273/287 Regent Street, Oxford Circus, London, W.1.

MOTHERS' PROBLEM WITH GROWING GIRLS.

Many mothers do not realise that when their daughters are approaching their 'teens complete and regular bowel movements are of vital importance to their normal development. That is why doctors and nurses recommend a regular weekly laxative. Be careful, however, not to resort to harsh remedies which might easily harm the child and lead to serious internal troubles in later life. Choose 'California Syrup of Figs.' It is the ideal laxative for adolescent girls, safe and gentle in action and particularly suited to the female constitution.

Give your daughters 'California Syrup of Figs' once a week to make sure that the bowels are clean and entirely free from poisonous waste.

'California Syrup of Figs' is a natural fruit laxative, recommended by doctors and nurses everywhere.

'California Syrup of Figs' is sold by all chemists, 1/3 and 2/6. The larger size is the cheaper in the long run. Be sure you get 'California Syrup of Figs' brand.

DEKUR ANTI-WRINKLE TURTLE OIL CREAM

START
 with **2/6** Jar
FOR
15 DAYS'
TREATMENT
BANISH
WRINKLES

This marvellous discovery in beauty culture, DEKUR TURTLE OIL CREAM, removes all wrinkles from the face swiftly, yet does not encourage the growth of hair. The results of even a few days' treatment will astound you. There never has been a cream like it.

COUPON—POST NOW

TO AMALGAMATED BEAUTY PREPARATION LTD.,

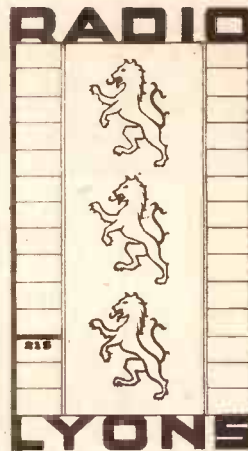
15 Quadrant Arcade, 80-82 Regent St., W.1.

Please send me NIO DEKUR ANTI-WRINKLE TURTLE OIL CREAM for 15 days' treatment for which I enclose 2/6

Name

Address

Radio Lyons Calling!



SUN., JAN. 31

4.0—4.30 p.m.
"GRAMO-VARIETY"
A variety programme of gramophone records.

4.30—5.0 p.m.
"FILM-TIME"
with
JACK PAYNE AND HIS BAND
and
"THE MAN ON THE SET"
Film-land's "Mystery Man" who brings to you all the latest film-news direct from the Studios.

Presented by
The Campbell Soup Company,
(With the co-operation of Odeon Theatres, Ltd.)
5.0—5.15 p.m.

CARSON ROBISON AND HIS PIONEERS
Brought to you by the makers of OXYDOL
(Thos. Hedley & Co., Ltd., of Newcastle and Manchester)

5.15—5.30 p.m.
MORTON DOWNEY
(Radio's Golden Voice)
A programme of song, seasoned with one or two popular melodies
played by
JAY WILBUR and the DRENE ORCHESTRA
Sent to you by the makers of DRENE

5.30—5.45 p.m.
ARTHUR TRACY
(The Street Singer)
"Around the corner and down your way,
Comes Arthur Tracy, YOUR Street Singer."
Brought to you by the makers of TOKALON

Tune in RADIO LYONS! You can rely on something interesting from this station on Sundays and weekdays. The wavelength is 215 metres—not far below B.B.C.'s National, on medium wave-band.



Olive Groves and George Baker are Guest Artistes at Beecham's Reunion this Sunday. They will sing songs and duets in their own inimitable style. At 6.30 p.m.

7.30—7.45 p.m.
"YOUNG AND HEALTHY"
A new programme
Presented by the makers of BILE BEANS

9.30—12.0 p.m.
"DANCING TIME FOR DANCERS"
Recordings by orchestras famous on both sides of the Atlantic

WEEKDAYS

Transmissions on Monday, Thursday and Saturday, from 4.0 till 6.0 p.m. and 10.0 p.m. to midnight. On Tuesday, Wednesday and Friday, transmissions are from 4.0 till 7.0 p.m. and 10.0 p.m. till 12.0 midnight.

MONDAY, FEB. 1

4.15—4.30 p.m.
"SUNNY JIM" TRANSMITTING
"FORCE" AND MELODY
Presented by
A. C. Fincken & Co., Ltd.,
makers of FORCE

4.30—5.0 p.m.
"FILM-TIME"
with
Your film-friend and guide
"THE MAN ON THE SET"
Sent to you by
The Campbell Soup Company
(With the co-operation of Odeon Theatres, Ltd.)

10.30—10.45 p.m.
A NEW MUSICAL PROGRAMME
Presented by
J. Stead & Co.

TUESDAY, FEB. 2

4.30—5.0 p.m.
"FILM-TIME"
featuring
"THE MAN ON THE SET"
Who brings interesting gossip direct from the film studios
Presented by
The Campbell Soup Company
(With the co-operation of Odeon Theatres, Ltd.)

5.0—5.15 p.m.
"OUR CANINE FRIENDS"
A programme sent to all dog-lovers
By the makers of SPILLERS

6.45—7.0 p.m.
"HAPPY MEMORIES"
Fifteen minutes of musical memories
Presented by the makers of ELASTO

WEDNESDAY, FEB. 3

4.30—5.0 p.m.
"FILM-TIME"
with
"THE MAN ON THE SET"
With more interesting film-news
Sent to you by
The Campbell Soup Company
(In co-operation with Odeon Theatres, Ltd.)
5.0—5.15 p.m.

THE BORWICK'S BAKING POWDER PROGRAMME
A programme, sent for your entertainment and instruction
By the makers of Borwick's Baking Powder

6.45—7.0 p.m.
MUSIC AT ITS BRIGHTEST AND BEST
A programme of Cheerful Music
Presented by the makers of California Syrup of Figs

THURSDAY, FEB. 4

4.15—4.30 p.m.
"FIFTEEN MINUTES AT THE ORGAN"
A programme presented especially to those of you who like organ music
Presented by
J. & J. Beaulah, of Boston, Lincolnshire

4.30—5.0 p.m.
"FILM-TIME"
with
Your very good friend
"THE MAN ON THE SET"
Brought to you by
The Campbell Soup Company
(With the co-operation of Odeon Theatres, Ltd.)

FRIDAY, FEB. 5

4.30—5.0 p.m.
"FILM-TIME"
featuring
"THE MAN ON THE SET"
With more news from the film studios
Sent to you by
The Campbell Soup Company
(In co-operation with Odeon Theatres, Ltd.)
5.0—5.15 p.m.

"FIFTEEN MINUTE THEATRE"
Where comedy, drama and farce each have their crowded moment
Presented by the makers of Yorkshire Relish

5.30—5.45 p.m.
"THE OPEN ROAD"
A programme of cheerful music
Sent to you by the makers of Carter's Little Liver Pills

6.30—6.45 p.m.
"SUNNY JIM" TRANSMITTING
"FORCE" AND MELODY
Presented by
A. C. Fincken & Co., Ltd.
makers of FORCE

6.45—7.0 p.m.
"WALTZ-TIME"
with
BILLY BISSETT
and his
WALTZ-TIME ORCHESTRA
LOUISE ADAMS
ROBERT ASHLEY
and
THE WALTZ-TIMERS
Presented, for your entertainment, by the makers of Phillip's Dental Magnesia

SATURDAY, FEB. 6

4.30—5.0 p.m.
"FILM-TIME"
with
All the latest studio-small-talk brought to you by
"THE MAN ON THE SET"
Presented by
The Campbell Soup Company
(With the co-operation of Odeon Theatres, Ltd.)



We owe a sincere apology to Frank Titterton (herewith) whose photograph should have appeared on this page last week. Unfortunately, the wrong picture appeared above his name. This is what Frank really looks like.

5.45—6.0 p.m.
YOUR OLD FRIEND DAN
(With more good songs and advice)
Presented by the makers of JOHNSON'S WAX

6.0—6.30 p.m.
A PROGRAMME OF MODERN DANCE MUSIC
Recordings by your favourite Dance Orchestras

6.30—7.0 p.m.
"BEECHAM'S RE-UNION"
with
JACK PAYNE AND HIS BAND
Guest artistes
OLIVE GROVES
and
GEORGE BAKER
and your comere
CHRISTOPHER STONE
Presented, for your entertainment, by the makers of BEECHAM'S POWDERS AND YEAST VITE

7.0—7.30 p.m.
CARROLL GIBBONS AND HIS RHYTHM BOYS
with
ANNE LENNER
THE THREE GINX
and
GEORGE MELACHRINO
In a programme of Dance Music
Presented by the makers of STORK MARGARINE



A scene from the film "Calling All Stars," with Carroll Gibbons and his Band, with Anne Lenner at the mike. Hear them on Sunday at 7 p.m.

LISTEN TO RADIO

Information supplied by Wireless Publicity Ltd., of Electra House, Victoria Embankment, London, W.C.2., Sole Agents for Radio Luxembourg in the United Kingdom.

Chief Announcer: Mr. Ogden Smith. Assistant Announcer: Mr. Charles Maxwell.



The Canadian Bachelors as you will see them in the new musical film, "Calling All Stars." You will hear them this Sunday in Horlick's Tea Time Hour, at 4 p.m.

- 7.30 p.m. WALTZ TIME, with Billy Bissett and his Waltz Time Orchestra, Louise Adams, Robert Ashley, and The Waltz Timers.—Presented by the makers of Phillips Dental Magnesia.
- 7.45 p.m. "DINNER AT EIGHT," starring June Clyde, Harry Welchman, and C. and B. Band directed by Sydney Lipton.—Presented by Crosse & Blackwell's.
- 8.0 p.m. PALMOLIVE PROGRAMME With Olive Palmer, Paul Oliver, Brian Lawrence.
- 8.30 p.m. LUXEMBOURG NEWS (in French)
- 9.0 p.m. MACLEAN'S CONCERT
- 9.15 p.m. BEECHAMS REUNION, featuring Jack Payne and his Band with Olive Groves and George Baker. Compèred by Christopher Stone.—Presented by the makers of Beechams Pills, Ltd.
- 9.45 p.m. THE COLGATE REVELLERS Presented by the makers of Colgate Ribbon Dental and Shaving Creams.
- 10.0 p.m. POND'S SERENADE TO BEAUTY Programme for Lovers.—Presented by Pond's Extract Co., Perivale, Middlesex.
- 10.30 p.m. THE STREET SINGER (Arthur Tracy).—Presented by the makers of Tokalon Powder and Cream.
- 10.45 p.m. MORTON DOWNEY The Golden Voice of Radio, with Jay Wilbur and his "Drene" Orchestra.—Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of "Drene" Shampoo.
- 11.0 p.m. to 12.0 (midnight) "REQUESTS" CONCERT of Gramophone Records.
- 4.0 p.m. HORLICK'S TEA-TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlicks, Slough, Bucks.
- 5.0 p.m. BORWICK'S BAKING POWDER CONCERT.—Presented by Geo. Borwick and Sons, Ltd.
- 5.15 p.m. WOMAN'S CORNER, by Gil Chard.
- 6.15 p.m. "REQUESTS" CONCERTS of Gramophone Records.
- 6.30 p.m. STATION CONCERT
- 6.45 p.m. CELEBRITY CONCERT
- 7.15 to 7.30 p.m. STATION CONCERT

TUESDAY, FEB. 2

- 8.0 a.m. ENGLAND v. AUSTRALIA, 4th Test Match Scores and full description by W. H. Ponsford (the famous Australian batsman).—Presented by the makers of De Reszke Minor Cigarettes.
- 8.15 a.m. REMINISCENCES OF SCOTLAND.—Presented by Allinson's Windmill Oats.
- 8.30 a.m. VITA-CUP CONCERT.—Presented by the makers of Coleman's Vita-Cup.
- 8.45 a.m. ENGLAND v. AUSTRALIA 4th Test Match, Close of Play Score.
- 8.45 a.m. STATION CONCERT
- 9.30 a.m. MUSICAL MENU with Mrs. Jean Scott.—Presented by Brown & Polson's Cornflour.
- 9.45 a.m. STATION CONCERT
- 10.0 a.m. ****FOUR STAR CONCERT of gramophone records. To-day's Four Stars: Florence Oldham, Schnozzle Durante, Ruth Etting, The Old Timers.—Presented by Spry.
- 10.15 a.m. STATION CONCERT
- 3.15 p.m. LUXEMBOURG STATION ORCHESTRA
- 3.45 p.m. FINANCIAL NEWS (in French)
- 3.50 p.m. STATION CONCERT
- 4.0 p.m. HORLICK'S TEA TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlick's, Slough, Bucks.
- 5.0 p.m. ROSE'S HAPPY MATINÉE with the Happy Philosopher.—Presented by L. Rose & Co., Ltd.
- 5.15 p.m. STATION CONCERT
- 6.15 p.m. "REQUESTS" CONCERT of Gramophone Records.
- 6.30 p.m. STATION CONCERT

SUNDAY, JAN. 31

- 8.15 a.m. STATION CONCERT
- 9.0 a.m. EXCURSIONS DOWN MEMORY LANE. Presented by the makers of Mother Seigel's Syrup.
- 9.15 a.m. MASTER O.K., THE SAUCY BOY.—Programme presented by the makers of Mason's O.K. Sauce.
- 9.30 a.m. MUSICAL TOUR OF YOUR GARDEN conducted by Alfredo Campoli and His Orchestra, and helpful advice to garden lovers by H. T. Wilken.—Presented by Carters Tested Seeds, Raynes Park, Surrey.
- 9.45 a.m. "OLD SALTY AND HIS ACCORDION,"—To-day, Old Salty is in difficulties with Nosey Parker's Invention.—Presented by Rowntree's Cocoa.
- 10.0 a.m. BLACK MAGIC, a programme of Dance Music.—Presented by Black Magic Chocolates.
- 10.15 a.m. CARSON ROBISON AND HIS PIONEERS.—Presented by Thos. Hedley and Co., Ltd., makers of Oxydol, Newcastle-on-Tyne.
- 10.30 a.m. OLIVER KIMBALL "The Record Spinner."—Presented by Bisurated Magnesia.
- 10.45 a.m. MUSICAL MENU with Mrs. Jean Scott, head of Brown & Polson's Free Cookery Service, who gives you a special recipe each week.—Presented by Brown & Polson's.
- 11.0 a.m. LET'S ALL GO ROUND TO NORMAN LONG'S with Arthur Askey, Sydney Jerome and his Orchestra.—Presented by Kruschen Salts.
- 11.15 a.m. THE OPEN ROAD.—Presented by Carter's Little Liver Pills.
- 11.30 a.m. LUXEMBOURG RELIGIOUS TALK (in French).
- 12.0 noon. THE CALVERT CAVALCADE OF SPORT with Bob Bowman.—Presented by Calvert's Tooth Powder.
- 12.15 p.m. ROWNTREE'S SCRAPBOOK of Popular Dance Tunes.—Orchard Club Cabaret with Marius B. Winter and his Boys.—Presented by Rowntree's Gums & Pastilles.
- 12.30 p.m. Irish Hospitals Trust present CAFÉ DE LA BONNE CHANCE.
- 1.0 p.m. DANCE MUSIC.—Presented by the makers of Zam-Buk.
- 1.30 p.m. OVALTINE PROGRAMME Melody and Song.—Presented by the makers of Ovaltine.
- 2.0 p.m. KRAFT SHOW, directed by Billy Cotton, and Alan Breeze, Peter Williams, Jack Doyle and Cab.—Presented by Kraft Cheese Co., Hayes, Middlesex.

- 2.30 p.m. YOUR OLD FRIEND DAN in a programme of popular songs.—Presented by the makers of Johnson's Glo-Coat.
- 2.45 p.m. FAIRY SOAP MELODY MEETING.—Programme of music.—Presented by Thos. Hedley & Co., Newcastle-on-Tyne.
- 3.0 p.m. "MAKE A DATE WITH YOUR RADIO." Two A.I. Orchestras in a programme of A.I. entertainment.—Presented by A.I. Sauce.
- 3.15 p.m. THE MERRY ANDREW PROGRAMME.—Presented by Andrews Liver Salt.
- 3.30 p.m. THE PRIVATE LIFE OF RENÉE HOUSTON, featuring Renée Houston, her family, and her friends the stars.—Presented by McDougall's Self-Raising Flour.
- 3.45 p.m. ROSE'S HAPPY MATINÉE, with the Happy Philosopher.—Presented by L. Rose & Co., Ltd.
- 4.0 p.m. HORLICK'S TEA-TIME HOUR All star cast of Radio, Stage and Screen favourites, including, Jenny Howard, The Two Leslies, The Canadian Bachelors, Val Rosing, The Rhythm Brothers, Bulletin from the World Cyclists, with Debroy Somers and his Band.—Presented by Horlick's, Slough, Bucks.
- 5.0 p.m. RAY OF SUNSHINE CONCERT Compèred by Christopher Stone.—Presented by the makers of Betoax and Phillips Live Yeast.
- 5.30 p.m. THE OVALTINEYS Entertainment especially broadcast for the league of Ovaltineys, with songs and stories by the Ovaltineys and Harry Hemsley, accompanied by the Ovaltineys Orchestra.—Presented by the makers of Ovaltine.
- 6.0 p.m. MORNING, NOON AND NIGHT The makers of Lifebuoy Toilet Soap present Ambrose and His Orchestra in a programme of Modern Rhythm.
- 6.30 p.m. RINSO MUSIC HALL "All-Star Variety," with Olive Groves, Jack Barry, Tollefsen, Medvedeff and His Balalaika Orchestra. Valaida and Flanagan and Allen.—Presented by the makers of Rinso.
- 7.0 p.m. DR. FU. MANCHU by Sax Rohmer No. 9.—The Living Dead. Cast: Dr. Fu Manchu, Frank Cochrane; Nayland Smith, D. A. Clarke Smith; Dr. Petrie, Jack Lambert; Weymouth, Arthur Young; Karamanch, Pamela Titheradge; Other characters, Mervyn Johns.—Presented by the makers of Milk of Magnesia.
- 7.15 p.m. MORE MONKEY BUSINESS With Billy Reid and His Accordion Band, Ivor Davies and Dorothy Squires.—Presented by the makers of Monkey Brand.



Another Tea-Time Hour star, Jenny Howard, sparkling little comedienne.

MONDAY, FEB. 1

- 8.0 a.m. ENGLAND v. AUSTRALIA, 4th Test Match Scores and full description by W. H. Ponsford (the famous Australian batsman).—Presented by the makers of De Reszke Minor Cigarettes.
- 8.15 a.m. "REQUESTS" CONCERT of Gramophone Records.
- 8.30 a.m. STATION CONCERT
- 8.35 a.m. ENGLAND v. AUSTRALIA, 4th Test Match, Close of Play Score.
- 8.45 a.m. THE OPEN ROAD.—Presented by the makers of Carter's Little Liver Pills
- 9.0 a.m. STATION CONCERT
- 10.0 a.m. ****FOUR STAR CONCERT of gramophone records. To-day's Four Stars: Olive Groves, Frank Crumit, H. Morgan, Webster Booth.—Presented by Spry.
- 3.15 p.m. STATION CONCERT
- 3.45 p.m. FINANCIAL NEWS (in French)
- 3.50 p.m. STATION CONCERT



Handsome young Norwegian accordionist, Tollefsen, in this Sunday's Rinso Music Hall, 6.30 p.m.

LUXEMBOURG

7.0 p.m. GUEST NIGHT at the MUSTARD CLUB. Beryl Orde joins the Mustard Club. Mirth and Music with Baron de Beef, Miss Di Gester, Signor Spaghetti, Lord Bacon, and other members.—Presented by J. and J. Colman.

7.15 to 7.30 p.m. SONGS OF BRITAIN arranged by Bruce Sievier on behalf of The British Composers Association, 59 New Oxford Street, London, W.C.2.

WEDNESDAY, FEB. 3

8.0 a.m. ENGLAND v. AUSTRALIA, 4th Test Match Scores and full description by W. H. Ponsford (the famous Australian batsman).—Presented by the makers of De Reszke Minor Cigarettes.

8.15 a.m. "REQUESTS" CONCERT of Gramophone Records.

8.30 a.m. SUNNY JIM'S PROGRAMME OF "FORCE AND MELODY."—Presented by A. C. Fincken & Co.

8.45 a.m. ENGLAND v. AUSTRALIA, 4th Test Match, Close of Play Score.

8.45 a.m. STATION CONCERT

9.0 a.m. "VOICES OF THE STARS" Present Violet Lorraine, famous stage and screen star.—Sponsored by Rowntree's Chocolate Crisps.

9.15 a.m. STATION CONCERT

9.45 a.m. RADIO FAVOURITES Presented by the makers of Brooke Bond Dividend Tea.

10.0 a.m. ****FOUR STAR CONCERT of gramophone records. To-day's Four Stars: Richard Tauber, Eileen Stanley, Denny Dennis, Peggy Dell.—Presented by Spry.

10.15 to 10.30 a.m. STATION CONCERT

3.15 p.m. STATION CONCERT

3.30 p.m. THE PRIVATE LIFE OF RENÉE HOUSTON, featuring Renée Houston, her family, and her friends the stars.—Presented by McDougall's Self Raising Flour.

3.45 p.m. FINANCIAL NEWS (in French)

3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA-TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlick's, Slough, Bucks.

5.0 to 5.30 p.m. STATION CONCERT

6.15 p.m. "REQUESTS" CONCERT of Gramophone Records.

6.30 p.m. STATION CONCERT

7.0 p.m. LIGHTNING FINGERS A weekly feature of "By Request" Dance Numbers. Played by Billy Mayerl.

7.15 to 7.30 p.m. STATION CONCERT

THURSDAY, FEB. 4

8.15 a.m. "REQUESTS" CONCERT of Gramophone Records.

8.30 a.m. THE OPEN ROAD.—Presented by Carter's Little Liver Pills.

Many of radio's lightest and brightest programmes come from Luxembourg. Look at these pages for exclusive details of the whole week's programmes —and then tune-in to 1,293 metres

8.45 a.m. STATION CONCERT

9.30 a.m. MUSICAL MENU with Mrs. Jean Scott.—Programme presented by Brown and Polson's.

9.45 a.m. "SCOTT MARCHES ON" Presented by the makers of Scott's Emulsion.

10.0 a.m. ****FOUR STAR CONCERT of gramophone records. To-day's Four Stars: Jessie Matthews, Hutch, Maggie Teyte, Reilly and Comford.—Presented by Spry.

10.15 to 10.30 a.m. STATION CONCERT

3.15 p.m. STATION CONCERT

3.45 p.m. FINANCIAL NEWS (in French)

3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlick's, Slough, Bucks.

5.0 to 5.30 p.m. STATION CONCERT

6.15 p.m. "REQUESTS" CONCERT of Gramophone Records.

6.30 p.m. STATION CONCERT

6.45 p.m. Batchelor's Peas, Ltd. present A PROGRAMME OF VARIETY.

7.0 p.m. CURRENT FOOTBALL FORM by Jack Cock (the famous Ex-International).

7.15 to 7.30 p.m. THE KOLYNOS VARIETY OF SMILES, compiled by Cyril Fletcher.—Presented by Kolynos Dental Cream.

FRIDAY, FEB. 5

8.15 a.m. RECORD REVIEW Programme of popular melodies chosen by Donald Watt.—Presented by the makers of Parmint.

8.30 a.m. CHIVER'S CONCERT Presented by Chiver's & Sons, Ltd.

8.45 a.m. SINGING JOE, THE SANPIC MAN in The Sanpic Quarter Hour.—Presented by Reckitts & Sons, Ltd., Hull.

9.0 a.m. ZEBO PROGRAMME of Light Music.—Presented by Reckitts and Sons, Ltd., Hull.

9.15 a.m. STATION CONCERT



Bruce Sievier has arranged a programme of Songs of Britain, Tuesday, at 7.15 p.m.



You'll find Arthur Askey, comedian, round "at Norman Long's" this Sunday at 11 a.m.



Rowntree's present Violet Lorraine in "Voices of the Stars," Wednesday, at 9 a.m.

SATURDAY, FEB. 6

8.15 a.m. "REQUESTS" CONCERT of Gramophone Records.

8.30 a.m. SUNNY JIM'S PROGRAMME OF "FORCE AND MELODY."—Presented by A. C. Fincken & Co.

8.45 a.m. STATION CONCERT

9.30 a.m. MUSICAL MENU with Mrs. Jean Scott.—Programme presented by Brown and Polson's.

9.45 to 10.30 a.m. STATION CONCERT

3.15 p.m. STATION CONCERT

3.45 p.m. FINANCIAL NEWS (in French)

3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlick's, Slough, Bucks.

5.0 p.m. KOLYNOS VARIETY OF SMILES Compiled by Cyril Fletcher.—Presented by Kolynos Dental Cream.

5.15 to 5.30 p.m. STATION CONCERT

6.15 p.m. "REQUESTS" CONCERT of Gramophone Records.

6.30 p.m. STATION CONCERT

6.45 p.m. CABARET from Café de L'Alfa, Luxembourg.

7.15 to 7.30 p.m. STATION CONCERT

11.0 p.m. to 1.0 a.m. STATION CONCERT of Dance Music.



Invited to the Mustard Club this Tuesday (7 p.m.), Beryl Orde, brilliant impressionist.



Charming vocalist with Billy Reid's Accordion Band—Dorothy Squires. (Sunday, 7.15 p.m.)

9.45 a.m. BROOKE BOND CONCERT Presented by the makers of Brooke Bond Dividend Tea.

10.0 a.m. ****FOUR STAR CONCERT of gramophone records. To-day's Four Stars: Leonard Gowings, Ethel Waters, Jackie Heller, Edith Day.—Presented by Spry.

10.15 to 10.30 a.m. STATION CONCERT

3.15 p.m. LUXEMBOURG STATION ORCHESTRA

3.45 p.m. FINANCIAL NEWS (in French)

3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA TIME HOUR With Debroy Somers and various artists, followed at 4.45 p.m. by the CHILDREN'S CORNER.—Presented by the makers of Horlick's, Slough, Bucks.

5.0 p.m. ROSE'S HAPPY MATINÉE with the Happy Philosopher.—Presented by L. Rose & Co., Ltd.

5.15 to 5.30 p.m. STATION CONCERT

6.15 p.m. "REQUESTS" CONCERT of Gramophone Records.

6.30 p.m. STATION CONCERT

6.45 p.m. CELEBRITY CONCERT

7.15 to 7.30 p.m. STATION CONCERT

11.0 p.m. to 1.0 a.m. STATION CONCERT of Dance Music.



Billy Mayerl's Lightning Fingers are heard in "By Request" dance numbers on Wednesday, at 7 p.m.



PERM-WAVE YOUR OWN HAIR

for "RADIO PICTORIAL" Readers Only

to introduce the Janet Complete Waving Outfit which has astonished the Hairdressing world by its simplicity and effectiveness in creating at home long-lasting waves in the modern style.

The Complete Outfit includes

- Janet's Magnetic Wavers
- Wave-Setting Cap
- 6d. Wave-Setting Lotion

and is offered to "Radio Pictorial" Readers Only (and only by post at 9d. all in, with 3d. extra for part cost postage, etc.).

The directions are so simple you can't go wrong. You cannot fail to get those real professional waves in any style you desire first time you use this Janet Outfit. Every "Radio Pictorial" reader will have her money returned if she is not delighted with this big Advertising Bargain in every way.

All your friends will think you have paid for an expensive West End "Perm." Fill in and post coupon below NOW while the supply lasts.

Post with 1/- Postal Order (being 9d. for the outfit and 3d. part cost postage, etc.) to:—
JANET ("Radio Pictorial," Dept.),
 323 City Road, London, E.C.1.
 Please send me by return of post a complete Janet Waving Outfit, with full instructions, under the money back guarantee.
 Name
 Address
 29/1/37

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You can be assisted at very little cost and enjoy RADIO LISTENING by using

WILSON'S COMMON-SENSE EAR DRUMS

THIS SCIENTIFIC INVENTION is entirely different in construction from other devices, and assists where other methods and medical skill have failed to give relief. THE DRUMS are soft, comfortable, invisible, have no wire or string attachments, and require NO electric batteries. Cannot be noticed even by closest friends. WRITE FOR FREE PAMPHLET to:—

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 (Dept. 23), Roxburghe House, 273/287,
 Regent St., London, W.1

Football Forecast

Published **2^D** Tuesdays

is a wonderful help in filling-in the coupons that count

WORLD SHORT-WAVE PROGRAMMES

THIS WEEK'S DAY-TO-DAY HIGHSPOTS

BEST RECEPTION TIME AT A GLANCE

BY choosing your stations according to the times suggested here, you can be assured of getting the very best reception possible.

BOUNDBROOK (U.S.A.)
 W3XAL, 16.87 ms. 2 p.m. to 8 p.m.
 MELBOURNE (Australia)
 VK3ME, 31.5 ms. 9 a.m. to 12 midday
 MOSCOW (Russia)
 RNE, 25 ms. 9 p.m. to 10 p.m.
PHILADELPHIA (U.S.A.)
 W3XAU, 31.28 ms. 5 p.m. to midnight
PITTSBURG (U.S.A.)
 W8XX, 19.72 ms. 3 p.m. to 8 p.m.
 25.27 ms. 10 p.m. onwards
ROME (Italy)
 2RO, 25.4 ms. 1 p.m. to 8 p.m.
SCHENECTADY (U.S.A.)
 W2XAD, 19.57 ms. 2 p.m. to 9 p.m.
 W2XAF, 31.48 ms. 9 p.m. onwards
SKAMLEBAEK (Denmark)
 OXY, 49.5 ms. 6.30 p.m. onwards
SYDNEY (Australia)
 VK2ME, 31.28 ms. 6 a.m. to 8 a.m.,
 11 a.m. to 3 p.m. Sundays
WAYNE (U.S.A.)
 W2XE, 19.65 ms. 6 p.m. to 9 p.m.
 25.35 ms. 10 p.m. onwards

- 10.10 p.m. DANCE MUSIC
Eindhoven, 31.28 ms.
- 10.45 p.m. VARIETY PROGRAMME
Skamlebaek, 49.5 ms.
- 11.30 p.m. MARTHA RAYE AND AL JOLSON
Wayne, 25.35 ms.
- 12 (midnight) EASY ACES
Boundbrook, 49.5 ms.

THURSDAY, FEBRUARY 4

- 6 p.m. CARNIVAL ON BOARD A GIANT LINER
Zeesen, 25.49 ms.
- 7.30 p.m. THE COLLEGIANS
Scheneclady, 19.57 ms.
- 9.30 p.m. THE METROPOLITAN OPERA GUILD
Pittsburg, 25.28 ms.
- 10.30 p.m. BLUE FLAMES
Wayne, 25.36 ms.
- 11.15 p.m. CONCERT RELAY
Paris, 25.60 ms.
- 11.35 p.m. THREE X SISTERS
Scheneclady, 31.48 ms.
- 11.40 p.m. DANCE MUSIC
Skamlebaek, 49.5 ms.
- 11.45 p.m. LOWELL THOMAS
Pittsburg, 25.28 ms.

FRIDAY, FEBRUARY 5

- 6.5 p.m. DICK FIDLER'S LOTUS GARDEN ORCHESTRA
Scheneclady, 19.57 ms.
- 9.30 p.m. U.S. ARMY BAND
Wayne, 19.65 ms.
- 9.30 p.m. ELSIE HITZ AND NICK DAWSON
Scheneclady, 31.48 ms.
- 10 p.m. THE THREE RANCHEROS
Boundbrook, 49.5 ms.
- 11 p.m. HOLLYWOOD HOTEL: ALICE FAYE
Philadelphia, 31.28 ms.



Screen Star Alice Faye will be in "Hollywood Hotel" on Friday at 11 p.m. (Courtesy C.B.S.)

- 11.35 p.m. THE ETON BOYS
Philadelphia, 31.28 ms.
- 11.40 p.m. MIDGE WILLIAMS
Boundbrook, 49.5 ms.
- 11.45 p.m. LOWELL THOMAS
Boundbrook, 49.5 ms.
- 12 (midnight) AMOS 'N' ANDY
Scheneclady, 31.48 ms.

SATURDAY, FEBRUARY 6

- 12 (mid-day) VARIETY AND CRICKET
Melbourne, 31.55 ms.
- 6 p.m. CARNIVAL FROM AN OCEAN LINER
Zeesen, 31.45 ms.
- 7-10.30 p.m. METROPOLITAN OPERA RELAY
Boundbrook, 16.87 ms.
- 8 p.m. WALTER LOGAN'S MUSICALES
Scheneclady, 19.57 ms.
- 8.30 p.m. WEEK-END REVIEW
Scheneclady, 19.57 ms.
- 8.30 p.m. TOURS IN TONE
Wayne, 19.65 ms.
- 9.30 p.m. ANN LEAF
Wayne, 19.65 ms.
- 9.45 p.m. DANCE MUSIC AND VARIETY
Skamlebaek, 49.5 ms.
- 10 p.m. TOP HATTERS
Scheneclady, 31.48 ms.
- 10.30 p.m. BUZZY KOUNTZ AND THE WEBSTER HALL ORCHESTRA
Boundbrook, 49.5 ms.
- 11 p.m. AL ROTH AND HIS ORCHESTRA
Wayne, 25.35 ms.
- 11 p.m. BLUE BARRON'S SOUTHERN TAVERN ORCHESTRA
Scheneclady, 31.48 ms.
- 11.10 p.m. DANCE MUSIC
Skamlebaek, 49.5 ms.
- 11.30 p.m. RITA RIO AND THE GOVERNOR CLINTON HOTEL ORCHESTRA
Boundbrook, 49.5 ms.
- 11.45 p.m. SATURDAY NIGHT SWING CLUB,
With Bunny Berigan and Guest Stars
Philadelphia, 31.28 ms.
- 12 (midnight) GUS ARNHEIM'S ORCHESTRA, FROM CONGRESS HOTEL
Boundbrook, 49.5 ms.
- 1 a.m. COLUMBIA CONCERT HALL
Philadelphia, 31.28 ms.

SUNDAY, JANUARY 31

- 1.15 p.m. ORCHESTRAL CONCERT
Paris, 19.68 ms.
- 2.30 p.m. ROMANY TRAIL
Wayne, 19.65 ms.
- 6.30 p.m. MELODY MATINEE
Scheneclady, 19.57 ms.
- 7 p.m. THE MAGIC KEY OF R.C.A.
Boundbrook, 16.86 ms.
- 8.30 p.m. MILITARY BAND CONCERT
Zeesen, 25.49 ms.
- 8.30 p.m. VARIETY PROGRAMME
Rome, 31.13 ms.
- 9.10 p.m. ORCHESTRAL PROGRAMME
Huizen, 25.6 ms.
- 9.30 p.m. CHICAGO VARIETY HOUR
Wayne, 25.35 ms.
- 10.30 p.m. SING TIME
Cincinnati, 49.5 ms.
- 10.30 p.m. COL STOOPNAGLE AND BUDD
Boundbrook, 49.18 ms.
- 10.30 p.m. GUY LOMBARDO AND HIS ORCHESTRA
Philadelphia, 49.5 ms.

MONDAY, FEBRUARY 1

- 7 p.m. CONCERT RELAY
Paris, 19.68 ms.
- 7.30 p.m. JANE COURTLAND
Scheneclady, 19.57 ms.
- 7.45 p.m. PERSONAL COLUMN OF THE AIR
Scheneclady, 19.57 ms.
- 10.30 p.m. THE SINGING LADY
Boundbrook, 49.5 ms.
- 10.45 p.m. LITTLE ORPHAN ANNIE
Cincinnati, 49.5 ms.
- 11 p.m. TITO GUIZAR
Philadelphia, 31.28 ms.
- 11.10 p.m. DANCE MUSIC RELAY
Huizen, 25.6 ms.
- 11.35 p.m. GEORGE HALL AND HIS ORCHESTRA
Philadelphia, 31.28 ms.

TUESDAY, FEBRUARY 2

- 5.30 p.m. GENE ARNOLD AND THE CADETS
Scheneclady, 19.57 ms.
- 8.45 p.m. HAVE YOU HEARD?
Boundbrook, 16.86 ms.
- 9 p.m. BILLY MILLS
Wayne, 19.65 ms.
- 10.15 p.m. JACK ARMSTRONG
Cincinnati, 49.5 ms.
- 10.40 p.m. DANCE MUSIC RELAY
Skamlebaek, 49.5 ms.
- 10.45 p.m. SWEETHEARTS OF THE AIR
Boundbrook, 49.5 ms.
- 11.15 p.m. TOM MIX
Scheneclady, 31.48 ms.
- 11.30 p.m. WAYNE KING'S ORCHESTRA
Springfield, 31.35 ms.
- 11.45 p.m. ALEXANDER CORES
Philadelphia, 31.28 ms.

WEDNESDAY, FEBRUARY 3

- 5 p.m. I HAVE AN ACCORDION, NOVELTY PROGRAMME
Zeesen, 19.63 ms.
- 6.15 p.m. HOLLYWOOD HIGH HATTERS
Scheneclady, 19.57 ms.
- 7 p.m. MODERN ROMANCES
Boundbrook, 16.86 ms.
- 8 p.m. MANHATTAN MATINEE
Wayne, 19.65 ms.
- 9 p.m. HENRY BUSSE AND ORCHESTRA
Scheneclady, 31.48 ms.
- 10 p.m. AIRBREAKS
Pittsburg, 25.28 ms.

Sunday, January 31, to Saturday, February 6, 1937.

This Week's Programmes from

RADIO NORMANDY, Poste Parisien and Côte D'Azur

Information supplied by International Broadcasting Co., Ltd., 11 HALLAM STREET, PORTLAND PLACE, LONDON, W.1

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Sunday, Jan. the Thirty-First

All Times Stated are Greenwich Mean Time

RADIO CÔTE D'AZUR (Juan-les-Pins) 235.1 m., 1276 Kc/s.

Times of Transmission.

Sunday :

5.00 p.m.—6.30 p.m.
10.30 p.m.—11.30 p.m.

Announcer : J. R. L. Fellowes.

Evening Programme

5.0 p.m. FOLLOW THE BAND

Distant Greeting ... *Loring*
A Sailor's Life ... *Cope*
Weymouth Chimes ... *Howgill*
Le Réve Passe ... *Krier*

5.15 p.m. TO A GIPSY

Zigeuner, You Have Stolen My Heart ... *Swabach*
Gipsy Longing ... *Kempner*
Lady, Sing Your Gipsy Song ... *Damerell*
Black Eyes ... *arr. Igor*

5.30 p.m. VARIETY

The Boston Tea Party ... *Myerson*
Murphy's Hotel ... *Terrell*
The Doll Dance ... *Brown*
Vilkins and his Dinah ... *Trad.*
Polly Wolly Doodle ... *Trad.*
At the Café Continental ... *Gross*
Love Song ... *Gershwin*
I Got Rhythm ... *Gershwin*
Selection—Bow Bells ... *Sullivan*

6.0—6.30 p.m.

AFTER MIDNIGHT

Midsummer Night's Dream ... *arr. Cecil*
(a) You Spotted Snakes.
(b) The Ousel Cock.
Phantom Brigade ... *Myddleton*
Fairy Tiptoe ... *Fredericks*
The Clock is Playing ... *Blaaw*
The Squirrel Dance ... *Smith*
The Waltzing Doll ... *Poldini*
Parade of the Tin Soldiers ... *Jessel*
The Nightingale's Morning Greeting ... *Rechtenwald*

10.30 p.m.

TIME FOR DANCING

I Dream of San Marino—Fox trot ... *Shields*
Me and the Moon—Fox trot ... *Hirsch*
Every time I Look at You ... *Slept*
My Red Letter Day—Fox trot ... *Sigler*
Don't Look Now—Fox trot ... *Chaplin*
When Did You Leave Heaven? ... *Bullock*
The Travelling Salesman—Comedy Waltz ... *London*
The Breeze—Fox trot ... *Sacco*
I'm Pixilated Over You—Fox trot ... *Heyman*
Supposin'—Fox trot ... *Evans*
Swing—Fox trot ... *Ellis*
I Breathe on Windows ... *Mayerl*
A Feather in Her Tyrolean Hat ... *Mills*
Heart of Gold—Fox trot ... *Nolan*
Oh! You Rogue—Fox trot ... *Rcse*
Sleepy Head—Fox trot ... *Hachforth*

11.30 p.m. I.B.C. Goodnight Melody.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Times of Transmission.

Sunday : 8.00 a.m.—11.30 a.m. Weekdays : 8.00 a.m.—11.00 a.m.
2.00 p.m.—7.30 p.m. * 2.00 p.m.—6.00 p.m.
10.00 p.m.—1.00 a.m. † 12 (midnight)—1.00 a.m.
*Thursday : 3.30 p.m.—6.00 p.m.; †Friday, Saturday, 12 (midnight)—2.00 a.m.

Announcers : D. J. Davies, H. V. Gee, D. I. Newman and J. F. Sullivan.

MORNING PROGRAMME

8.0 a.m. NORMANDY CALLING!

Eighty-Fourth March ... *Komzak*
Red Hearts ... *Simpson*
On My Little Toboggan ... *Box*
Hydropathen Waltz ... *Gung'l*

8.15 a.m. I.B.C. TIME SIGNAL

Bolero ... *Boucheron*
Vivienne ... *Finch*
Kitten on the Keys ... *Comfrey*
Cupid's Parade ... *Rivelli*

8.30 a.m. SACRED MUSIC

Let Us With a Gladsome Mind ... *Wilks*
O! Worship the King ... *Old 104th*
Disposer Supreme ... *Hanover*

The Thought for the Week THE REV. JAMES WALL, M.A.

Ring the Bells of Heaven ... *Root*

8.45 a.m. ORCHESTRAL CONCERT

Abu Hassan Overture ... *Weber*
Intermezzo ... *Coates*
Tritsch Tratsch Polka ... *Strauss*
Prelude and Mazurka ... *Delibes*

9.0 a.m. I.B.C. TIME SIGNAL

LIGHT SONGS

Selection—Happy Days are Here Again.
Swingin' the Jinx Away ... *Porter*
Sunday on the Swanee ... *Samuels*
I'm Shootin' High ... *McHugh*

9.15 a.m.

SCOTT'S MARCHES ON

King Cotton ... *Sousa*
Radio March ... *Hermann*
National Emblem ... *Bagley*

Presented by the makers of
Scott's Emulsion,
11 Stonecutter Street, E.C.4

9.30 a.m.

YOUR FAVOURITE COMPOSERS

Jerome Kern

Jerome Kern Medley.
Ol' Man River.
Smoke Gets in Your Eyes.
A Fine Romance.

Presented by
California Syrup of Figs,
179 Acton Vale, W.3

9.45 a.m.

EXTRA!

Music Behind the Headlines

Never Gonna Dance ... *Kern*
O-kay for Sound ... *Kennedy*
A Star Fell Out of Heaven ... *Gordon*
Mine's a Hopeless Case ... *Mayerl*

Presented by the makers of
Preservene Soap,
Australia House, Strand, W.C.2

10.0 a.m.

WALTZ TIME

Billy Bissett and His Waltz Time
Orchestra
LOUISE ADAMS
ROBERT ASHLEY
and

THE WALTZ TIMERS

Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

10.15 a.m.

RECREATION CORNER

Jealousy ... *Gade*
Six Hits of 1936.
To Mary—with Love ... *Gordon*
Cabin on the Hill Top ... *Kalmar*

Presented by Currys, Ltd., Great West Road, Brentford

10.30 a.m.

MORE MONKEY BUSINESS

with
BILLY REID AND HIS ACCORDION BAND
IVOR DAVIES
and

DOROTHY SQUIRES

Presented by the makers of
Monkey Brand,
Unilever House, Blackfriars, E.C.4

10.45 a.m.

THE ROWNTREE AERODROME

A Programme of Flying and Music

Swing ... *Ellis*
I'm Learning to Fly.
California Here I Come ... *Jolson*
Nola ... *Arndt*
I'll Never Say "Never Again"
Again ... *Woods*

Sponsored by
Rowntree's,
The makers of Aero Chocolate

11.0 a.m.

I.B.C. TIME SIGNAL

POPULAR SELECTIONS

White Horse Inn Waltz ... *Stolz*
Golden Heart ... *Denville*
Under the Balcony ... *Heykens*
Have You Forgotten so Soon? ... *Nicholls*

Presented by D.D.D., Fleet Lane, E.C.4

11.15 a.m.

Bolenium Bill Presents

THE SUNDAY MORNING PARADE
Standard of Saint George ... *Alford*
Officer of the Day ... *Hall*
There is a Tavern in the Town.
Gridiron Club March ... *Sousa*

Presented by Bolenium Overalls, Upton Park, E.13

11.30 a.m.

PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

(Continued on page 34, column 1)

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

Times of Transmission.

Sunday : 5.00 p.m.—7.00 p.m.
10.30 p.m.—11.30 p.m.
Weekdays : 10.30 p.m.—11.00 p.m.
Monday : 10.35 p.m.—11.05 p.m.
Announcer : Roy Plomley.

Evening Programme

5.0 p.m.

CURTAIN RAISER

Spanish Dances ... *Moskowsky*
Cabin on the Hill Top ... *Kalmar*
I Thank You, Mr. Moon ... *Oppenheim*
I Think I Can ... *Furber*
Dancing With a Ghost ... *Ellis*
Maori Brown Eyes ... *Malein*
Rain ... *de Rose*
Sea Shanties.

5.30 p.m.

SPORTING SPECIAL

The Way You Look To-night ... *Kern*
In a Little Lancashire Town ... *Haines*
Let's Set the Town Alight ... *Sarony*
Did Your Mother Come From
Ireland? ... *Carr*

Presented by
International Sporting Pools,
77 Victoria Street, Bristol

5.45 p.m.

RICHARD TAUBER

(Electrical Recordings)
Once There Lived a Lady Fair ... *Clutsam*
All Hope is Ended ... *Tauber*
Let Me Awaken Your Heart ... *Tauber*
My World is Gold Because You
Love Me ... *Tauber*

6.0 p.m.

POPULAR CONCERT

The Quaker Girl Waltz ... *Monchton*
On the Track ... *Simpson*
Who's That a-Calling? ... *Trad.*
Tarantelle—Covent Garden ... *Coates*

Presented by
Macleans, Ltd.,
Great West Road, Brentford

6.15 p.m.

LET'S GO ROUND TO NORMAN LONG'S

featuring
NORMAN LONG,
ARTHUR ASKEY
with

SIDNEY JEROME AND HIS ORCHESTRA

Presented by
Kruschen Salts,
Adelphi, Salford

6.30 p.m.

HEALTH AND HAPPINESS

King Cotton ... *Sousa*
Pick Yourself Up ... *Kern*
The Drum Major ... *Newton*
Let's Sing Again ... *McHugh*
National Emblem ... *Bagley*

Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

6.45—7.0 p.m.

VARIETY

Here's Love in Your Eye ... *Robin*
I'm in a Dancing Mood ... *Sigler*
Charlie Kunz Medley ... *arr. Kunz*
El Relicario ... *Padilla*

Presented by
Thorn's Portable Buildings,
Brampton Road, Bexley Heath, Kent

(Continued on page 39, column 1)

Listen to the new transmissions from RADIO CÔTE D'AZUR . . . Sunday at 5.0 p.m. and again at 10.30 p.m.

Sunday, January the Thirty-First

RADIO NORMANDY

269.5 m., 1113 Kc/s.

RADIO NORMANDY

269.5 m., 1113 Kc/s.

Continued from page 33, column 3.

AFTERNOON PROGRAMME

2.0 p.m.
"THE KRAFT SHOW"
 Directed by Billy Cotton
 with
ALAN BREEZE
PETER WILLIAMS
JACK DOYLE
 and
CAB
 Presented by
 Kraft Cheese Company, Ltd.,
 Hayes, Middlesex

2.30 p.m.
 Jane Carr Selects
MUSICAL HITS FROM THE FILMS
 I've Got You Under My Skin
 (Born to Dance) ... Porter
 Here's Love in Your Eye (Big
 Broadcast of 1937) ... Robin
 Easy to Love (Born to Dance) ... Porter
 I'm Talking Through My Heart
 (Big Broadcast of 1937) ... Robin
 Presented by the makers of
 Lixen,
 Allen & Hanburys, Ltd., Radio Dept., London,
 E.2

2.45 p.m.
THE OPEN ROAD
 The Open Air Brigade ... Leon
 Shout for Happiness ... Hart
 Give Me the Rolling Sea ... May
 There's Something About a Soldier
 Stars and Stripes for Ever ... Sousa
 Presented by
 Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

3.0 p.m.
SERENADE TO BEAUTY
 Presented by
 Pond's Extract Co.,
 Perivale, Greenford

3.30 p.m.
MUSIC THROUGH THE AGES
 Selection—Lilac Time ... Schubert
 Vienna by Night ... Komzak
 Merry Widow Waltz ... Lehar
 Love's Last Word is Spoken ... Bisio
 Du und Du ... Strauss
 Presented by
 Huntley & Palmers, Ltd.,
 Biscuit Manufacturers, Reading

3.45 p.m.
MAYFAIR'S FAVOURITE
DANCE TUNES OF THE WEEK
 Played by
Lew Stone and His Band
 On a Typical Tropical Night ... Johnston
 Afterglow ... Stillman
 Are You My Love? ... Kalmar
 Midnight Blue ... Burke
 Until To-day ... Davis
 Presented by
 Pond's Face Powder

4.0 p.m.
TEA-TIME HOUR
 featuring
JENNY HOWARD
THE TWO LESLIES
THE THREE CANADIAN BACHELORS
VAL ROSING
THE RHYTHM BROTHERS
 With Debroy Somers and his Band
 Presented by
 Horlick's, Slough, Bucks

5.0 p.m.
SONG ALBUM
 Including the Mystery Tune Competition
 The Driver of the 8.15 ... Longstaffe
 Shipmates o' Mine ... Sanderson
 Mystery Tune.
 Operantics ... arr. Stodden
 Presented by
 Anti-Bi-San,
 17 King Street, St. James's, London, S.W.1

5.15 p.m.
CHARADIO
The New Radio Game
 Presented by
 Bemax (Vitamins Ltd.)
 23 Upper Mall, W.6

5.30 p.m.
POPULAR ORCHESTRAS
 Records by
Roy Fox and His Band
 Whispering ... Schonberger
 Aloha Beloved ... Long
 The Peanut Vendor ... Sunshine
 A Fine Romance ... Kern
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3

5.45 p.m.
MASTER O.K., THE SAUCY BOY
 Medley—It's Love Again ... Woods
 Join Me in a Love Song ... Wallace
 These Foolish Things ... Strachey
 Goody Goody ... Mercer
 Presented by
 O.K. Sauce,
 Chelsea Works, London, S.W.18

6.0 p.m.
POPULAR CONCERT
 Dance of the Flowers ... Delibes
 Friend o' Mine ... Sanderson
 Waltz Romantique ... da Costa
 Sizzilietta ... von Blon.
 Presented by Macleans, Ltd., the makers of
 "Mac" Brand Antiseptic Throat Sweets,
 Great West Road, Brentford

EVENING PROGRAMME

6.15 p.m.
NURSE JOHNSON
 Margarita ... Schmidtz
 I'm on a See-Saw ... Ellis
 The Doll Dance ... Brown
 I'll Sing You a Thousand Love
 Songs ... Warren
 Presented by
 California Syrup of Figs,
 179 Acton Vale, W.3

6.30 p.m.
RINSO MUSIC HALL
OLIVE GROVES
JACK BARTY
TOLLEFSEN
MEDVEDEFF AND HIS BALALAIKA
ORCHESTRA
VALAIDA
 and
FLANAGAN AND ALLEN
All-Star Variety
 Presented to listeners by the makers of
 Rinso,
 Unilever House, Blackfriars, E.C.4

7.0 p.m.
BLACK MAGIC
 There's a New World ... Kennedy
 Don't Blame Me ... McHugh
 Fit as a Fiddle ... Goodhart
 I'm in a Dancing Mood ... Sigler
 Someone to Watch Over Me ... Gershwain
 Presented by
 Black Magic Chocolates

7.15 p.m.
"VOICES OF THE STARS"
 present
VIOLET LORRAINE
Famous Star of Stage and Screen
 Sponsored by
 Rowntrees,
 The makers of Chocolate Crisp

7.30 p.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

10.0 p.m.
LET'S GO ROUND TO
NORMAN LONG'S
 featuring
NORMAN LONG
ARTHUR ASKEY
 with
SIDNEY JEROME AND HIS ORCHESTRA
 Presented by
 Kruschen Salts,
 Adelphi, Salford

10.15 p.m.
SPORTING SPECIAL
 I'm in a Dancing Mood ... Sigler
 Aren't We All? ... Western Brothers
 The Company Sergeant-Major ... Lyon
 Selection—The Gondoliers ... Sullivan
 Presented by
 International Sporting Pools,
 77 Victoria Street, Bristol

10.30 p.m.
CRAZY SHOW
 Crazy Overture—Poet and Peasant
Suppl. arr. Prentice
 Crazy Feet ... Conrad
 Mad Dogs and Englishmen ... Coward
 Just a Crazy Song ... Williams

10.45 p.m.
CONCERT OF BELTONA RECORDS
 Johnny Cope ... Trad.
 Glenlivet Mixture.
 Jist Hodden Grey.
 The Cottage Where Burns Was Born ... Linn

11.0 p.m.
ADVANCE FILM NEWS
 Song of Freedom ... Ansell
 Cabin on the Hill Top ... Kalmar
 Sleepy River ... Ansell
 You Turned the Tables on Me ... Alter
 Presented by
 Associated British Cinemas,
 30 Golden Square, W.1

11.15 p.m.
VAUDEVILLE
 Rhythm King ... Hoover
 No One Man is Ever Going to Worry
 Me ... Shapiro
 You Forgot to Remember ... Berlin
 Silver Sands of Love ... Breaux

11.30 p.m.
GLAMOROUS NIGHTS
 Babylon Nights ... Zamecnik
 Hawaiian Stars are Gleaming ... Ege
 Neapolitan Nights ... Kerr
 Stars Fell on Alabama ... Parish
 Night in the Desert ... Bordin
 Moon Over Miami ... Leslie
 Japanese Lantern Dance ... Yoshimoto
 Night on the Waves ... Koskiman

12 (midnight)
AN HOUR OF DANCE MUSIC
 I Was Saying to the Moon ... Johnston
 Front Page News—Fox trot ... Godfrey
 El Relicario—One step ... Padilla
 To Mary—with Love—Fox trot ... Gordon
 You've Got Dust on Your Coat ... Bell
 Just say "Aloha" ... Hill
 On a Typical Tropical Night ... Johnston
 Internationale—Fox trot ... Meshkil

12.30 a.m.
I.B.C. TIME SIGNAL
 Beautiful Love—Waltz ... Gillespie
 I Breathe on Windows ... Mayerl
 Sing a Song of Nonsense ... Carmichael
 Serenade in the Night—Tango ... Bisio
 I'll Sing You a Thousand Love
 Songs—Fox trot ... Warren
 On My Little Toboggan ... Box
 Good Evening, Pretty Lady ... Evans
 You've Got to Blow Your Own
 Trumpet—Fox trot ... Carlton

1.0 a.m.
**I.B.C. Goodnight Melody and
 Close Down.**

Buy a copy
 to-day of

NEW HEALTH

Sir W. Arbuthnot-
 Lane, Bt., C.B.—Editor

JANUARY ISSUE—On Sale at all Bookstalls and Newsagents—6d.

Monday, Feb. 1st

Tuesday, Feb. 2nd

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. De Reszke Minor TEST MATCH BROADCAST
8.15 a.m. I.B.C. TIME SIGNAL. MUSICAL POTPOURRI
Wildflower—Bambalina... Yumans
The Savoy American Medley... arr. Somers
Ain't She Sweet?... Brooks
I'm in a Dancing Mood... Sigler
8.30 a.m. RECORDS BY BILLY COTTON AND HIS BAND
Andalusia... Gomes
The Memory of a Tiny Shoe... Evans
A Little Bit Later On... Neiburg
The Miller's Daughter Marianne... Gross
8.45 a.m. Sunny Jim's Programme of "FORCE" AND MELODY
Entry of the Boyards... Halvorsen
Don't Let the River Run Dry... Haines
Medley of Popular Classics... Musette
9.0 a.m. I.B.C. TIME SIGNAL. THE OPEN ROAD
Fighting Strength... Gordon
The Gay Highway... Drummond
Happy... Lupino
Old Comrades... Teike
Hand in Hand...
9.15 a.m. MUSIC THROUGH THE WINDOW
Sweet and Lovely... Arnheim
You Forgot Your Gloves...
At the Balalaika... Posford
Take My Heart... Alet
For You Alone... Geehl
9.30 a.m. RADIO FAVOURITES
Selection—Rose Marie... Friml
Ah, Sweet Mystery of Life... Herbert
Maid of the Mountains Waltz... Fraser
Stephanie Gavotte... Czubka
11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. De Reszke Minor TEST MATCH BROADCAST
8.15 a.m. I.B.C. TIME SIGNAL. GOLDEN HARMONY
The Dancing Clock... Ewing
Orange Blossom... Mayerl
When the Poppies Bloom Again... Towers
Nirolette... Phillips
8.30 a.m. RECORDS BY TROISE AND HIS MANDOLIERS
Raymond Overture... Thomas
Gipsy Mood... Eylon
Sorrento by the Sea... Henderson
Hungarian Dance No. 5... Brahms
8.45 a.m. POPULAR MUSIC
Memories of Lehar. Oh Maiden, My Maiden... Lehar
You Are My Heart's Delight... Lehar
The Merry Widow Waltz... Lehar
9.0 a.m. I.B.C. TIME SIGNAL. HEALTH MAGIC
Bitter Sweet Waltz... Coward
Tell Me To-night... Spoliansky
Love's Old Sweet Song... Molloy
Trouble in Paradise... Weaver
9.15 a.m. OLIVER KIMBALL The Record Spinner
Sweetheart Let's Grow Old Together... Bratton
Did Your Mother Come from Ireland?... Carr
Serenade... Heykens
New Sullivan Selection... Sullivan
9.30 a.m. TUNES WE ALL KNOW
The Gay 'Nineties Waltz Medley... Pizzicato
Pizzicato (Sylvia)... Delibes
Off to Philadelphia... Haynes
Lovely to Look At... Kern
Champion March Medley...
11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. NEWS PARADE
Il Trovatore—Fantasia... Verdi
Simple Aveu... Thomé
Waltz Time Medley... Strauss
Musical Box... Lieblich
2.15 p.m. RAINBOW RHYTHM
You Came to My Rescue... Robin
Easy to Love... Porter
Sweet Hawaiian Moonlight... Frost
To Mary—With Love... Gordon
2.30 p.m. INSTRUMENTAL ANTICS
2.30 p.m. ORCHESTRAL CONCERT
Manhattan Serenade... Aller
A Visit to the Woodpecker... Percy
The Two Guitars... Horlick
Song—Soon... Lisbona
Woodland Whispers... Joost
Why Do You Hate Me?... Strinsky
The Playful Pelican... Yorke
With My Shillelagh Under My Arm... O'Brien
The Last Waltz... Straus
3.30 p.m. FOLLOW THE SUN
California, Here I Come... Jolson
At Santa Barbara... Weatherley
Hollywood Holiday... Parish
San Francisco... Jurmann
3.45 p.m. VIROL VARIETY
I'm in a Dancing Mood... Sigler
The Black Emperor... Ansell
Did I Remember?... Adamson
Keep On Doing What You're Doing... Kalmar
5.0 p.m. I.B.C. TIME SIGNAL. A QUARTER-HOUR PROGRAMME FOR BOYS AND GIRLS
Birthday Greetings from The Uncles
A Delayed Transmission from London
5.15 p.m. ADVANCE FILM NEWS
Song of Freedom... Ansell
Cabin on the Hill Top... Kalmar
Sleepy River... Ansell
You Turned the Tables on Me... Alter
5.30 p.m. YOUR REQUESTS
My Kid's a Crooner... Harris
I Got Rhythm... Gershwain
There Goes My Attraction... Neiburg
Foolish Heart... Childs
5.45 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions
6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. RAINBOW RHYTHM
Sing a Song of Nonsense... Carmichael
You Forget to Remember... Berlin
Selection—Swing Time... Kern
I've Got You Under My Skin... Porter
2.15 p.m. ADVANCE FILM NEWS
Song of Freedom... Ansell
Cabin on the Hill Top... Kalmar
Sleepy River... Ansell
You Turned the Tables on Me... Alter
2.30 p.m. VARIETY
2.30 p.m. REQUEST PROGRAMME
Submitted by Miss E. Murrell of Ipswich
The Blue Danube... Strauss
Do... Grainger
Under the Roofs of Paris... Mordti
A Street in Old Seville... Arden
Estudiantina... Waldeufel
Radetzky March... Strauss
Where the Arches Used to Be... Flanagan
Love Everlasting... Friml
Mood Indigo... Ellington
3.30 p.m. AMBROSE AND HIS ORCHESTRA
Hick Stomp—Fox trot... Phillips
Who Loves You?... Fox trot... Davis
You've Got to Blow your Own Trumpet—Fox trot... Carlton
Sing, Baby, Sing—Fox trot... Pollack
The Miller's Daughter Marianne... Gross
Who Made Little Boy Blue?... Wayne
Wood and Ivory—Fox trot... Phillips
Sylvia—Fox trot... Straus
Bye, Bye, Baby—Fox trot... Hirsch
4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
Everybody's Got to Wear a Smile... Elton
Faust Ballet Music... Gounod
My Young Man's Ever so Nice... Ellis
Dere's Jazz in Dem Dere Horas... Williams
Wee MacGregor Patrol... Amers
Ballin' the Jack... Smith
Somebody Stole My Gal... Woods
In the Dark... Hill
Lionel Monckton Medley...
Paul Rubens Medley...
Ivan Caryll Medley...
4.15 p.m. FOLLOWED AT 4.45 p.m. BY THE HORLICK'S CHILDREN'S CORNER
To-day: JIM, LAURI AND BELINDA
With Special Stories and Songs for Children of all Ages
Presented by Horlicks, Slough, Bucks
5.0 p.m. I.B.C. TIME SIGNAL. A QUARTER-HOUR PROGRAMME FOR BOYS AND GIRLS
Birthday Greetings from The Uncles
A Delayed Transmission from London
5.15 p.m. FINGERING THE FRETS
A Programme for Instrumental Enthusiasts
Drifting and Dreaming... Gillespie
Tiger Shark... Hodgkinson
Honolulu Stars and Hawaiian Guitars... Lawrence
I Want to Learn to Speak Hawaiian Noble
5.30 p.m. AT TWILIGHT
A Glow Worm Idyll... Lincke
Bells at Evening... Williams
Moonlight on the Rhine... Vollstedt
Sunset... Matt
5.45 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions
6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC
You've Got to Blow Your Own Trumpet—Fox trot... Carlton
Who Loves You?... Fox trot... Davis
On a Typical Tropical Night... Johnston
Follow Your Heart—Waltz... Schertlinger
Did You Mean It?... Fox trot... Green
You Came to My Rescue—Fox trot... Robin
Shall I See You Again?... Quick step... Moore
Talking Through My Heart... Robin
2.30 a.m. I.B.C. TIME SIGNAL.
Easy to Love—Fox trot... Porter
Afterglow—Slow Fox trot... Stillman
To Mary—With Love—Fox trot... Gordon
Every Road Leads Back to Ireland... Hill
Have You Forgotten So Soon?... Nicholls
Front Page News—Fox trot... Godfrey
I Was Saying to the Moon... Johnson
Magnolias in the Moonlight... Schertlinger
1.0 a.m. I.B.C. Goodnight Melody and Close Down.

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC
Swinganooga—Fox trot... Meskill
Here's Love in Your Eye... Robin
Foolish Heart—Waltz... Childs
A Little Bit Later On... Neiburg
Sing, Baby, Sing—Fox trot... Pollack
No Kegrets—Slow Fox trot... Tobias
Us on a Bus—Fox trot... Seymour
When My Dream Boat Comes Home... Friend
12.30 a.m. I.B.C. TIME SIGNAL
To You, Sweetheart—Fox trot... Owens
Sleep Tight—Quick step... Stanton
Picture Me Without You... McHugh
I Dream of San Marino... Shields
A Gift from Heaven—Fox trot... Roy
Paul Jones...
There Goes My Attraction... Neiburg
The Miller's Daughter Marianne... Gross
1.0 a.m. I.B.C. Goodnight Melody and Close Down.

Join the fitness crusade and listen to HEALTH MAGIC... Tuesday, 9.0 a.m.

"I learned this beauty lesson at an American Varsity match" . . .



THE LADY TENNYSON

"I WAS at finishing school in America. And my room-mate's brother had asked me to be his guest at the great varsity match of the season—between Harvard and Princeton.

"I longed to go—but I was afraid my skin wouldn't compare with that of older girls who would attend. My skin was so rough—and not clear at all!

"But I had read about Pond's Creams. So I got some. And how my skin improved as I used them through the next two weeks!

"I went to the match. And I must have looked right, for I had a very good time at the dance afterwards. . . . Since then I've used Pond's Creams daily."



These facts explain why Pond's Creams can make your skin as lovely as Lady Tennyson's:—

Skin faults start beneath the skin you see—in the underskin, a network of blood-vessels, glands and muscles.

How to get rid of Blackheads and Lines

When your underskin is active, your complexion is really beautiful. But

Tune-in to Pond's "Serenade to Beauty" every Sunday—Normandy 3 p.m. and Luxembourg 10 p.m.

Tune-in also to a Pond's programme—Mayfair's Favourite Dance Tunes played by Lew Stone and His Band every Sunday—Normandy, 3.45 p.m.

Transmission from Normandy arranged through the International Broadcasting Company Limited

even before you are 20, your underskin starts to get sluggish; the nourishing blood flows slowly; glands and muscles fail to do their work. And then skin troubles start.

To fight off those skin faults you must rouse your underskin. And you can! By using Pond's Cold Cream. Its oils sink into the pores, soften the dirt and float it out. Then, as you pat this cream into your skin, it wakes up your underskin.

Use Pond's Cold Cream every night. You will notice an improvement at once. Your skin will be fresher, softer and smoother. Gradually pores will become finer and blackheads will go. Lines will be softened away. Use this cream in the morning, too, and for removing make-up.

Before you powder, use Pond's Vanishing Cream. It holds powder on smoothly. Also it softens and nourishes your skin, making it smooth and firm.

Start today making your skin lovely with Pond's Creams. . . .

POND'S

FREE: For sample tubes of Pond's Cold and Vanishing Creams, write your name and address below, pin a 1d. stamp to this coupon, and post in sealed envelope to Dept. C200, Pond's, Perivale, Greenford, Middlesex.

NAME _____
ADDRESS _____

Wednesday, Feb. 3rd

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. De Reszké Minor
TEST MATCH BROADCAST
- 8.15 a.m. I.B.C. TIME SIGNAL
HAPPY DAYS
Sing a Song of Nonsense ... Carmichael
You Turned the Tables on Me ... Alter
Let's Make a Wish ... Kalmar
Happy Hammers ... Lamprecht
Presented by the manufacturers of
Wincarnis, Wincarnis Works, Norwich
- 8.30 a.m. CHEERFUL MORNING MELODIES
Darktown Strutters' Ball ... Brooks
The Continental ... Conrad
Yes, No ... Mayerl
The Miller's Daughter, Marianne ... Gross
Presented by
Juvigold, 21 Farringdon Avenue, E.C.4
- 8.45 a.m.
Sunny Jim's Programme of
"FORCE" AND MELODY
Radio Quick March ... Pecking
Son of Mine ... Wallace
The Mouse, the Piano and the Cat ... Casson
Under the Balcony ... Heykens
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL.
DANCE MUSIC
Did Your Mother Come From
Ireland?—Fox trot ... Carr
You've Got Dust on Your Coat ... Bell
Mickey Mouse's Birthday Party ... Tobias
The Fleet's in Port Again—Fox trot ... Gay
Presented by
Sanitas, 51 Clapham Road, S.W.9
- 9.15 a.m. OLIVER KIMBALL
The Record Spinner
Old Music Hall Memories.
You Took the Words Right Out of
My Mouth ... Adamson
Olga Pulloffski ... Weston
Ballet Egyptian ... Luigini
Presented by
International Chemical Co., Ltd., N.16
- 9.30 a.m. POPULAR TUNES
Steadfast and True ... Teike
The Dicky Bird Hop ... Gourley, arr. Storm
Chicken Reel ... Daly
Stephanie Gavotte ... Csibulka
Presented by
Fynnion, Limited
- 9.45 a.m.
YOUR FAVOURITE COMPOSERS
George Gershwin
Swanee. Medley.
Lady be Good. Rhapsody in Blue.
Presented by
California Syrup of Figs,
179 Acton Vale, W.3
- 10.0 a.m. LISTEN TO VITBE
What Kind of a Noise? ... Crumit
I've Got You Under My Skin ... Porter
A Ragtime Review.
A Fine Romance ... Kern
Presented by
Vitbe Brown Bread, Crayford, Kent
- 10.15 a.m.
AT HOME WITH THE HULBERTS
On the Good Ship Lollipop ... Ciare
Louisiana Lullaby ... Neuman
Mickey's Son and Daughter ... Lisbona
Dancing Bear ... Munsonius
Presented by
Cow & Gate, Ltd., Guildford, Surrey
- 10.30 a.m. POPULAR CONCERT
Oxford Street ... Coates
The Mounties ... Friml
The Music Comes ... Strauss
Rosewood Riddles ... Byrne
Presented by
Macleans, Ltd.,
Great West Road, Brentford
- 10.45 a.m.
TEN FORTY-FIVE AND ALL THAT
American Tour.
Midnight Blue ... Burke
There Isn't Any Limit to My Love ... Sigler
Pick Yourself Up ... Kern
- 11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. RAINBOW RHYTHM
Organ Grinder's Swing ... Hudson
Carioca ... Youmans
Rhythm Saved the World ... Chaplin
Good morning Glory ... Gordon
Presented by the makers of
Tintex, 199 Upper Thames Street, E.C.4
- 2.15 p.m. MILITARY BAND RECORDS
Festjubil March ... Blankenberg
Shylock ... Lehar
Down South ... Myddleton
Naila Intermezzo ... Delibes
Old Faithful ... Holzmann
- 2.30 p.m. SOPRANO AND BARITONE
Ah, Sweet Mystery of Life ... Herbert
So Must Our Love Remain ... Lehar
A Chip of the Old Block ... Squire
What Shall Remain? ... Kreisler
There'll Be No South ... Schertzingler
- 2.45 p.m. DREAM WALTZES
The One Rose ... McInyre
Golden Heart ... Denville
I Want the Whole World to Love
You ... Bryan
A Gift from Heaven ... Roy
Presented by
True Story Magazine, 30 Bouverie St., E.C.4
- 3.0 p.m. LIGHT ORCHESTRAL BREAK
- 3.15 p.m. CARSON ROBISON
And His Pioneers
Spain.
Settin' by the Fire.
Sweet Adeline.
When Your Hair has Turned to Silver.
Open Up Dem Pearly Gates.
Missouri Waltz.
Presented by
Oxydol & Co., Ltd., Newcastle-on-Tyne
- 3.30 p.m. MELODY MEETIN'
WITH THE FOUR INKSPOTS
The Head Man and Eddie Matthews
Dinah ... Lewis
Old Black Joe. ... Williams
Basin Street Blues ... Trad.
Swing Low Sweet Chariot ... Warren
Nagasaki
Presented by
Fairy Soap, Thomas Hedley & Co., Ltd.,
Newcastle-on-Tyne and Manchester
- 3.45 p.m. MORTON DOWNEY
The Golden Voice of Radio
Sweetheart, Let's Grow Old Together Bratton
Robins and Roses ... Burke
Lovely Lady ... McHugh
On the Beach at Bali Bali ... Sherman
Come Back to Erin ... Claribel
Presented by
Thos. Hedley & Co., Ltd.,
Makers of Drene Shampoo
- 4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
Where There's You There's Me ... Sigler
Famous Radio Waltzes.
Alone ... Brown
Faust (Operas in Rhythm), arr. Zaiva
Out in the Cold, Cold Snow ... Haines
Stealing Thru' the Classics arr. Somers
The Tiger's Tail ... Turban
God Remembers Everything ... Arlen
Palace Theatre Medley.
Followed at 4.45 p.m. by the
HORLICK'S CHILDREN'S CORNER
To-day:
JIM, LAURI AND BELINDA
With Special Stories and Songs for Children
of all Ages
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL.
HEALTH AND HAPPINESS
Steadfast and True ... Teike
This'll Make You Whistle ... Sigler
Outward Bound ... Stanford
May All Your Troubles be Little Ones ... Sigler
Old Panama ... Alford
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1
- 5.15 p.m. OUT OF THE HAT BOX
A Feather in Her Tyrolean Hat ... Mills
My Hat's on the Side of My Head ... Woods
If I Had Napoleon's Hat ... Woods
Top Hat, White Tie and Tails ... Berlin
A Sunbonnet Blue ... Kahal
Put on Your Old Grey Bonnet ... Murphy
The Girl in the Little Green Hat ... Rich
The Sun Has Got His Hat On ... Gay
- 5.45 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and
Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC
I'm in a Dancing Mood—Fox trot ... Sigler
When the Poppies Bloom Again ... Towers
You've Got Dust on Your Coat ... Bell
Hick Stomp—Fox trot ... Phillips
I Breathe on Windows—Fox trot ... Mayerl
To-night, Give Me an Hour of Love ... Bobby
South Sea Island Magic—Fox trot Tomerlin
I Can't Escape From You ... Robin
1.0 a.m. I.B.C. Goodnight Melody and
Close Down.

News for the cricket-fan : the TEST MATCH

Thursday, Feb. 4th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. SINGING JOE**
 The Lute Player ... *Allisen*
 When Bright Eyes Gance,
 Out in the Deep.
 Poor Man's Garden... *Barrie*
 When a Lady Meets a Gentleman
 Down South ... *Oppenheim*
 Presented by
 The makers of Sanpic
 Reckitt's & Sons, Ltd.,
 Hull
- 8.15 a.m. I.B.C. TIME SIGNAL**
A PROGRAMME OF LIGHT MUSIC
 Sir Roger de Coverley ... *Trad.*
 The Continental ... *Conrad*
 Annie Laurie ... *Scott*
 Annie Doesn't Live Here Any More
 Parted ... *Young*
 Stormy Weather ... *Tosti*
 In the Good Old Summer Time.
 Heat Wave ... *Arlen*
 Presented by the makers of Zeb
 Reckitt's & Sons, Ltd.,
 Hull
- 8.30 a.m. THE COLGATE REVELLERS**
 Without Rhythm ... *Sigler*
 Pick Yourself Up ... *Kern*
 Your Feet's Too Big ... *Hancock*
 Drop in Next Time You're Passing
 Organ Grinder's Swing ... *Ellis*
 Presented by
 Colgates Ribbon Dental Cream,
 Colgate, Ltd., S.W.1
- 8.45 a.m. Sunny Jim's Programme of "FORCE" AND MELODY**
 Swastika March ... *Klohr*
 The Banjo Song ... *Homer*
 A Swanee Sing Song ... *Grimshaw*
 Marigold ... *Mayerl*
 Presented by
 A. C. Fincken & Co.,
 195 Great Portland Street, W.1

AFTERNOON PROGRAMME

- 2.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie
- 3.30 p.m. THE MAGIC CARPET**
 Night in Manhattan ... *Robin*
 Harlem ... *Carroll*
 Darktown Strutters' Ball ... *Brooks*
 Harlem After Midnight ... *Garland*
 Broadway Cinderella ... *Warren*
- 3.45 p.m. POPULAR SELECTIONS**
 Medley of Polkas.
 I Dream of San Marino ... *Shields*
 Till I Wake ... *Woodforde Finden*
 Pick Yourself Up ... *Kern*
 Presented by
 D.D.D.,
 Fleet Lane, E.C.4
- 4.0 p.m. TEA-TIME HOUR**
 With Debroy Somers and Other Artists
 Maid of Brazil ... *Marsden*
 I Wagga da Stick ... *Gunn*
 Hot Chutney ... *Jennings*
 Plays of the Waves ... *Robrecht*
 Forgiven ... *Milne*
 The Passing of the Regiments ... *Winter*
 His Majesty's Theatre Medley.
 Followed at 4.45 p.m. by the
HORLICK'S CHILDREN'S CORNER
 To-day:
 JIM, LAURI AND BELINDA
 With Special Stories and Songs for Children
 of All Ages
 Presented by
 Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL**
A QUARTER-HOUR PROGRAMME
 FOR BOYS AND GIRLS
BIRTHDAY GREETINGS
 from
The Uncles
 A Delayed Transmission from London
- 5.15 p.m. RECORDS BY BING CROSBY**
REQUEST PROGRAMME
 Submitted by E. C. Cocklin of London
 South Sea Island Magic ... *Tomerlin*
 Empty Saddles ... *Hill*
 My Heart and I ... *Robin*
 Me and the Moon ... *Hirsch*
- 5.30 p.m. SHUFFLING THE DOMINOES**
 Swampy River ... *Ellington*
 Until To-day ... *Davis*
 I Ain't Got Nobody ... *Williams*
 Orange Blossom ... *Mayerl*
- 5.45 p.m. WHAT'S ON IN LONDON**
 News of the Latest Films, Shows and
 Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC**
 Peter Piper—Fox trot ... *Whiting*
 Night in Manhattan—Fox trot ... *Robin*
 Sing an Old Fashioned Song ... *Young*
 Midnight Blue—Slow Fox trot ... *Burke*
 There Isn't Any Limit to My Love ... *Sigler*
 Love Made the Song—Fox trot ... *Novello*
 Pick Yourself Up—Fox trot ... *Kern*
 Follow Your Heart—Waltz ... *Scherzinger*
- 9.0 a.m. I.B.C. TIME SIGNAL**
DANCE MUSIC
 Shall I See You Again ... *Moore*
 Good Evening, Pretty Lady ... *Evans*
 I Dream of San Marino ... *Shields*
 To You Sweetheart—Fox trot ... *Owens*
 Presented by
 Woodward's Grape Water,
 51 Clapham Road, S.W.9
- 9.15 a.m. HEALTH MAGIC**
 Du und Du ... *Strauss*
 Love's Last Word is Spoken ... *Bixio*
 Glow Worm Idyll ... *Lincke*
 Mighty Lak' a Rose ... *Neuin*
 Presented by
 The Society of Herbalists, Ltd.,
 Culpeper House, 21 Bruton Street, W.1
- 9.30 a.m. WINTER WISDOM**
 Old Comrades ... *Teike*
 Mountains o' Mourne ... *Collison*
 The Duck Song ... *Evans*
 Phantom Melody ... *Ketelbey*
 Presented by
 Pineate Honey Cough Syrup,
 Braydon Road, N.16
- 9.45 a.m. POPULAR ORCHESTRAS**
 Records by
The New Light Symphony Orchestra
 Parade of the Tin Soldiers ... *Jessel*
 Salut d'Amour ... *Elgar*
 Jazz Nocturne ... *Suesse*
 The Waltzing Doll ... *Poldini*
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3
- 10.0 p.m. FRENCH CONCERT**
 of
Religious Music
 Relayed from
LISIEUX
- 12.30 a.m. I.B.C. TIME SIGNAL**
CLOSE DOWN.
 Sing, Baby, Sing—Fox trot ... *Pollack*
 You're Giving Me a Song and Dance ... *Symes*
 Good Evening, Pretty Lady ... *Evans*
 Just say "Aloha"—Fox trot ... *Hill*
 The Miller's Daughter, Marianne ... *Grosz*
 Wood and Ivory—Fox trot ... *Phillips*
 Sing Me a Swing Song ... *Carmichael*

broadcast . . . Monday, Tuesday, Wednesday, 8.0 a.m.



'BETTER BUY
CAPSTAN
they're blended better



A CIGARETTE must stand or fall by the actual tobaccos blended into it—by the skill and care with which they are selected . . . So, 'blended better' means 'smokes better.'

10 for 6d. 20 for 11d. PLAIN OR CORK TIPPED



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Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Ltd. (G.F. 552 G)

Friday, Feb. 5th

Saturday, Feb. 6th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. VARIETY**
Cabin on the Hill Top ... *Kalmar*
Red Roofs of Brittany ... *Weston*
Good Evening, Pretty Lady ... *Evans*
Did You Mean it? ... *Dixon*
Presented by
Thorn's Portable Buildings,
Brampton Road, Bexley Heath, Kent
- 8.15 a.m. I.B.C. TIME SIGNAL.**
LIGHT MUSIC
Selection—White Horse Inn ... *Benatzky*
Pick Yourself Up ... *Kern*
My Heart Stood Still ... *Rodgers*
I Dream of San Marino ... *Shields*
- 8.30 a.m. POPULAR MELODIES**
Records Chosen by David Watt
Spanish Gipsy Dance ... *Marquina*
Villa ... *Lehar*
They Didn't Believe Me ... *Kern*
Some of These Days ... *Brooks*
Presented by the makers of
Parmint, 161 Smedley Street, S.W.8
- 8.45 a.m. Sunny Jim's Programme of "FORCE" AND MELODY**
Fighting Strength ... *Jordan*
Just Keepin' On ... *Phillips*
Dixon Request Medley ... *arr. Dixon*
Flapperette ... *Greer*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL.**
TUNES FROM THE TALKIES
AND SHOWS
Let's Make a Wish (Walking on Air) ... *Kalmar*
Side by Side (Over She Goes) ... *Mayerl*
Selection—Swing Time ... *Kern*
Dancing in the Moonlight
(Hollywood Party) ... *Donaldson*
Presented by the makers of
Chix, 8 Devonshire Grove, London, S.E.15
- 9.15 a.m. Gordon Little in MUSIC THROUGH THE WINDOW**
Only My Song ... *Lehar*
One Morning in May ... *Parish*
Foolish Heart ... *Childs*
Make Believe ... *Kern*
- 9.15 a.m. Music through the Window-cont.**
I used to Dream. ... *Kennedy*
My Song Goes Round the World ... *Kennedy*
Presented by
Phosferine Tonic Wine, La Belle Sauvage, E.C.4
- 9.30 a.m. RADIO FAVOURITES**
Gipsy Love—Waltz Melodies ... *Lehar*
Caprice Viennois ... *Kreisler*
Rio Rita ... *McCarthy*
Under the Balcony ... *Heykens*
Presented by
Brooke Bond & Co., Ltd., London, E.1
- 9.45 a.m. NURSE JOHNSON**
Marigold ... *Mayerl*
Manhattan Serenade ... *Alter*
I've Told Every Little Star ... *Kern*
Music in May ... *Novello*
Presented by
California Syrup of Figs, 179 Acton Vale, W.3
- 10.0 a.m. KITCHEN WISDOM**
Bird of Love Divine ... *Haydn Wood*
Mother Machree ... *Olcott*
Raindrops ... *Winn*
Beyond the Blue Horizon ... *Whiting*
Presented by
Borwick's Baking Powder,
1 Bunhill Row, E.C.1
- 10.15 a.m. BILLY COTTON AND HIS BAND**
The Miller's Daughter Marianne ... *Grosz*
The Memory of a Tiny Shoe ... *Evans*
A Little Bit Later On ... *Neiburg*
Dixieland Band ... *Mercer*
- 10.30 a.m. POPULAR CONCERT**
Whispering Flowers ... *Von Blon*
Berceuse de Jocelyn ... *Godard*
The Mountains of Mourne ... *Collison*
La Petite Tonkinoise ... *Scotto*
Presented by
Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
Darktown Strutters Ball ... *Brooks*
When You Play on Your Gay
Castanets ... *Brown*
Railroad Rhythm ... *Caryll*
Selection—Lime-light ... *Woods*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. MUSICAL CAVALCADE**
Handel in the Strand ... *Grainger*
Viennese ... *Fisck*
Katja the Dancer Waltz ... *Gilbert*
Fifinette ... *Fletcher*
Presented by the publishers of
Cavalcade, Inveresk House, Strand, W.C.2
- 8.15 a.m. I.B.C. TIME SIGNAL VARIETY**
To You, Sweetheart ... *Owens*
A Rendezvous with a Dream ... *Robin*
Star Dust ... *Carmichael*
You've Got to Blow Your Own
Trumpet ... *Carlton*
Presented by
Thorn's Portable Buildings,
Brampton Road, Bexley Heath, Kent
- 8.30 a.m. HAPPY DAYS**
Until To-morrow ... *Hoffer*
Medley—Spread it Abroad ... *Walke-*
Oh, By Jingo ... *Brown*
Your Feet's Too Big ... *Hancock*
Presented by
Odol, Odol Works, Norwich
- 8.45 a.m. Sunny Jim's Special CHILDREN'S PROGRAMME OF "Force" and Melody**
Here's the Circus ... *Rust*
Round the Roundabout ... *Foster*
The Punch and Judy Show ... *Black*
Circus March ... *Smetana*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL SOME POPULAR RECORDS**
Nun-Yuff and Sun-Yuff ... *Nesbitt*
This is the Day of Days ... *Dixon*
I Never Realised ... *Gideon*
La Rinka ... *Hurdale*
Presented by
Bile Beans, C. E. Fulford, Ltd., Leeds
- 9.15 a.m. "EXTRA"**
Music Behind the Headlines
What is This Thing Called Love? ... *Porter*
On the Night of June the Third ... *Tobias*
- 9.15 a.m. "Extra" cont.**
Ol' Man Mose ... *Armstrong*
Sky-High Honey-moon ... *Meskill*
Presented by the makers of
Preservene Soap,
Australia House, Strand, W.C.2
- 9.30 a.m. A Quarter of an Hour's ENTERTAINMENT FOR MOTHER AND THE CHILDREN**
Presented by
UNCLE COUGHDROP
and the
"PINEATE" AUNTS AND UNCLES
Presented by
Pineate Honey Cough Syrup, Braydon Rd., N.16
- 9.45 a.m. LIGHT MUSIC**
Selection—The Great Ziegfeld ... *Adamson*
Flapperette ... *Greer*
Invitation to the Waltz ... *Weber, arr. Waller*
Japanese Carnival ... *de Basque*
- 10.0 a.m. LISTEN TO VITBE**
Nagasaki ... *Dixon*
Frisolous Joe ... *de Pietro*
Bojangles of Harlem ... *Kern*
Easy to Love ... *Porter*
Presented by
Vitbe Brown Bread, Crayford, Kent
- 10.15 a.m. KEYBOARD ENTERTAINMENT**
Quickstep Medley ... *Greer*
Marigold ... *Mayerl*
The Birth of the Blues ... *Henderson*
Canadian Capers ... *Chandler*
- 10.30 a.m. POPULAR CONCERT**
Come Gipsy ... *Kalman*
Charm of the Waltz ... *arr. Winter*
Stars in My Eyes ... *Kreisler*
My Lady Dainty ... *Hesse*
Presented by
Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
Amapola ... *Champfleury*
On a Typical Tropical Night ... *Johnston*
When a Lady Meets a Gentleman Oppenheim
When the Poppies Bloom Again ... *Towers*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. RAINBOW RHYTHM**
You Turned the Tables on Me ... *Alter*
Without Rhythm ... *Sigler*
Whistle Your Worries Away ... *Jones*
Sugar Plum ... *Johnston*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4
- 2.15 p.m. ODE TO SPRING**
When April Comes Again ... *Symes*
The Flowers ... *Waldteufel*
The Squirrel Dance ... *Elliott-Smith*
Spring Song ... *Mendelssohn*
Springtime Serenade ... *Heykens*
- 2.30 p.m. ROUND THE THEATRES**
I Breathe on Windows (Over She Goes) ... *Mayerl*
This'll Make You Whistle ... *Sigler*
An Elephant Never Forgets (The Golden Toy) ... *Schumann*
Half Caste Woman (Words and Music) ... *Coward*
Music in May (Careless Rapture) ... *Novello*
I'll Follow My Secret Heart (Conversation Piece) ... *Coward*
There Isn't Any Limit to My Love (This'll Make You Whistle) ... *Sigler*
You've Got the Wrong Rumba (This'll Make You Whistle) ... *Sigler*
Okay for Sound ... *Kennedy*
- 3.0 p.m. LIGHT ORCHESTRAL MUSIC**
- 3.30 p.m. FUN AND FEATHERS**
A Visit to the Woodpecker ... *Percy, arr. Zimmer*
The Dicky Bird Hop ... *Gourley*
Cuckoo Waltz ... *Honasson*
Bird on the Wing ... *Kennedy*
Bats in the Belfry ... *Mayerl*
Song of the Nightingale ... *Alibout*
Robins and Roses ... *Burke*
Birdie on the Green ... *Gourley*
The Swallows ... *Strauss*
- 4.0 p.m. TEA-TIME HOUR**
With Debroy Somers and Other Artists
Goodbye Trouble ... *Spoliansky*
Irving Berlin Songs ... *arr. Zaiou*
Oo-Oo-Oo ... *Hill*
Rhythm ... *Dale*
Bolero ... *Ravel*
Quality Court ... *Fletcher*
Binker ... *Fraser Simson*
Daly Memories.
Followed at 4.45 p.m. by the
HORLICK'S CHILDREN'S CORNER
To-day:
JIM, LAURI AND BELINDA
With Special Stories and Songs
For Children of All Ages
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL. A QUARTER-HOUR PROGRAMME FOR BOYS AND GIRLS BIRTHDAY GREETINGS**
from
The Uncles
A Delayed Transmission from London
- 5.15 p.m. SOME REQUESTS**
You've Got Dust on Your Coat ... *Bell*
Blue Feelin' ... *Ellington*
Bye, Bye, Baby ... *Hirsch*
When a Lady Meets a Gentleman
Down South ... *Oppenheim*
Jazz Martini ... *Garlan*
Amapola ... *Champfleury*
The Dance Goes on ... *Mayerl*
Over on the Sunny Side ... *Nicholls*
- 5.45 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. THE MAGIC CARPET**
Georgia ... *Carmichael*
Vienna in Springtime ... *Leon*
The Dixieland Band ... *Mercer*
The Man from Harlem ... *Hudson*
Nagasaki ... *Dixon*
Cuban Pete ... *Norman*
Havana Heaven ... *Johnston*
It's Raining in California ... *Gilbert*
White Cliffs of Dover ... *Leon*
- 2.30 p.m. LIGHT MUSIC**
Tritsch Tratsch ... *Strauss*
Play to Me, Gipsy ... *Kennedy*
Swing Me Up Higher ... *Mackeben*
The Red Headed Swiss.
Poor Little Angelina ... *Kennedy*
King Chanticleer ... *Ayer*
A Little Robin Told Me So ... *Davis*
Spring in Japan ... *Ohno*
Free and Easy ... *Porschmann*
- 3.0 p.m. VAUDEVILLE**
Kitten on the Keys ... *Confrey*
Just One word of Consolation ... *Williams*
I've Got You Under My Skin ... *Porter*
Love in Bloom ... *Robin*
My Red Letter Day ... *Sigler*
Lonely Road ... *Ansell*
Pidgin English Hula ... *King*
At the Court of Old King Cole ... *Boyle*
Happy Hammers ... *Lamprecht*
- 3.30 p.m. RAINBOW RHYTHM**
Swing-anola ... *Meskill*
West Wind ... *Ager*
Sentimental Gentleman from Georgia ... *Parish*
On a Typical Tropical Night ... *Johnston*
Presented by the makers of
Tintex, 199 Upper Thames Street, E.C.4
- 3.45 p.m. A Quarter-Hour of POPULAR DANCE MUSIC**
You're Giving Me a Song and Dance
Midnight Blue ... *Ager*
Popular Hits Selection. ... *Burke*
I Was Saying to the Moon ... *Johnston*
Presented by
Ladderix, Ltd., Slough, Bucks
- 4.0 p.m. TEA-TIME HOUR**
With Debroy Somers and Other Artists
Make it a Party ... *Wallace*
Dance of the Tumbler ... *Rimsky Korsakov*
Nothing at All in Particular ... *Buller*
Waltz ... *Farrell*
Fighting Strength ... *Jordan*
Prelude to Act III, Lohengrin ... *Wagner*
Rhythm Lullaby ... *Razaf*
Jack in the Box ... *Myers*
Water Boy ... *Traditional*
The Old Gaiety Medley.
The New Gaiety Medley.
Followed at 4.45 p.m. by the
HORLICK'S CHILDREN'S CORNER
To-day:
JIM, LAURI AND BELINDA
With Special Stories and Songs
For Children of All Ages
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL. A QUARTER-HOUR PROGRAMME FOR BOYS AND GIRLS BIRTHDAY GREETINGS**
from
The Uncles
A Delayed Transmission from London
- 5.15 p.m. SWING MUSIC**
A Request Programme from The Roxana Rhythm Club, Shanklin
I've Got My Fingers Crossed ... *McHugh*
Swinging on the Strings ... *Hancock*
When Somebody Thinks You're Wonderful ... *Woods*
Swing Mr. Charlie ... *Robinson*
- 5.30 p.m. ROUND THE MUSIC FESTIVALS**
Sing a Song ... *Iles*
A Sweet White Rose ... *Sills-Krenkel*
Passing of the Regiments ... *arr. Winter*
Queen of Flowers ... *Sills-Krenkel*
- 5.45 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight)**
EXTENSION NIGHT
DANCING TILL 2 a.m.
Popular Dance Bands Record Your Favourite Tunes
I.B.C. GOOD-NIGHT MELODY AND CLOSE DOWN
2.0 a.m.
I.B.C. Time Signal, 12.30 a.m., 1.0 a.m., 1.30 a.m.

EVENING PROGRAMME

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EXTENSION NIGHT
DANCING TILL 2 a.m.
Popular Dance Bands Record Your Favourite Tunes
I.B.C. GOOD-NIGHT MELODY AND CLOSE DOWN
2.0 a.m.
I.B.C. Time Signal, 12.30 a.m., 1.0 a.m., 1.30 a.m.

Listen for the MUSIC BEHIND THE HEADLINES on Saturday at 9.15 a.m.

PARIS (Poste Parisien)

312.8 m., 959 Kc/s.

SUNDAY,
January 31—continued

9.55 p.m. **SUNDAY SWING TIME**
with
Willie Lewis and his Chez Florence
Orchestra
Compered by Roy Plomley

10.30 p.m. **REQUEST PROGRAMME**
Entry of the Gladiators ... *Fucik*
Love is Everywhere ... *Parr-Davies*
Good Green Acres of Home ... *Kahal*
Walking My Baby Back Home ... *Turk*
Solitude ... *Ellington*

10.45 p.m. **SOME POPULAR RECORDS**
Porcupine Rag ... *Johnson*
I Bring a Love Song ... *Romberg*
They Call Me Sister Honky Tonk ... *Dubois*
Raindrops ... *Winn*
Presented by
Bile Beans,
C. E. Fulford, Ltd., Leeds

11.0 p.m. **CABARET**
Copper Coloured Gal ... *Davis*
Rap Tap on Wood ... *Davis*
Old-Fashioned Locket ... *Sims*
Our Bungalow of Dreams ... *Sims*
Smoke Gets in Your Eyes ... *Kern*
Goody-Goody ... *Mercer*
The Three Trees ... *McNaughton*
Star Gazing ... *Mysels*
Dancing in the Dark ... *Schwartz*
The Party's Over Now ... *Coward*

11.30 p.m. **I.B.C. TIME SIGNAL.**
I.B.C. Goodnight Melody and Close
Down.

MONDAY,
February 1

10.35 p.m. **RAINBOW RHYTHM**
You Came to My Rescue ... *Robin*
Easy to Love ... *Porter*
Sweet Hawaiian Moonlight ... *Frost*
To Mary—With Love ... *Gordon*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.50 p.m. **JACK HYLTON AND HIS
ORCHESTRA**
(Electrical Recordings)
Sing, Baby, Sing ... *Yellen*
Just Say "Aloha" ... *Hill*
You Turned the Tables on Me ... *Alter*
I'm in a Dancing Mood ... *Sigler*

11.5 p.m. **I.B.C. TIME SIGNAL.**
I.B.C. Goodnight Melody and Close
Down.

TUESDAY,
February 2

10.30 p.m. **DANCE MUSIC AND CABARET**
relayed from the
Scheherazade Night Club
Commentary in English

WEDNESDAY,
February 3

10.30 p.m. **RAINBOW RHYTHM**
Organ Grinder's Swing ... *Hudson*
Carioca ... *Youmans*
Rhythm Saved the World ... *Chaplin*
Good Morning Glory ... *Gordon*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m. **RADIO STARS**
O Balalaika ... *Ferraris*
Play the Game You Cads ... *Western Brothers*
Six Great Melodies ... *Owens*
To You, Sweetheart ... *Owens*
Presented by
"Radio Pictorial"

11.0 p.m. **I.B.C. TIME SIGNAL.**
I.B.C. Goodnight Melody and Close
Down.

THURSDAY,
February 4

10.30 p.m. **RAINBOW RHYTHM**
You Turned the Tables on Me ... *Alter*
Without Rhythm ... *Sigler*
Whistle Your Worries Away ... *Jones*
Sugar Plum ... *Johnstone*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m. **DUETTISTS**
Pipe and Cigarette ... *Flotsam and Jetsam*
The New Sow ... *Sarony*
The Hilly-Billy Band ... *Harvey*
Singing in the Moonlight ... *Wade*

11.0 p.m. **I.B.C. TIME SIGNAL.**
I.B.C. Goodnight Melody and Close
Down.

FRIDAY,
February 5

8.55 p.m. **"MA PETITE AMIE"**
Relayed from the Theatre des Bouffes
Parisiens

SATURDAY,
February 6

10.30 p.m. **RAINBOW RHYTHM**
Swingana ... *Meskill*
West Wind ... *Ager*
Sentimental Gentleman from Georgia ... *Parish*
On a Typical Tropical Night ... *Johnston*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m. **SATURDAY NIGHT SWING**
How Many Times? ... *Berlin*
Bugle Call Rag ... *Schoebel*
Rumbah-Fambah ... *Hernandez*
Blue Feeling ... *Ellington*

11.0 p.m. **I.B.C. TIME SIGNAL.**
I.B.C. Goodnight Melody and Close
Down.

I.B.C. SHORT-WAVE EMPIRE TRANSMISSIONS E.A.Q. (Madrid) 30.43 m., 9860 Kc/s.

Time of Transmission.
Sunday : 12 (midnight)—12.30 a.m.
Announcer : E. E. Allen.

12 (midnight) **ORCHESTRAL MUSIC**
The Gipsies ... *Higgs*
Tales from the Vienna Woods ... *Strauss*
Little Yvonne ... *Schwartz*
The Clock and the Dresden China
Figures ... *Ketelbey*

12.15 a.m. **I.B.C. TIME SIGNAL**
Barcarolle (Tales of Hoffman) ... *Offenbach*
A Thousand and One Nights ... *Strauss*
The Last Bull ... *Vasquez*
In a Chinese Temple Garden ... *Ketelbey*

12.30 a.m. **I.B.C. Goodnight Melody.**

RADIO LUXEMBOURG

1293 m., 232 Kc/s.

SUNDAY,
January 31

11.15—11.30 a.m. **THE OPEN ROAD**
Open Air Brigade ... *Leon*
Shout for Happiness ... *Hart*
Give Me the Rolling Sea ... *May*
There's Something About a Soldier ... *Gay*
Stars and Stripes for Ever ... *Sousa*
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

1.0—1.30 p.m. **THE LATEST DANCE MUSIC**
Presented by
Zambuk,
C. E. Fulford, Ltd., Leeds

TUESDAY,
February 2

9.30—9.45 a.m. **MUSICAL MENU**
With Mrs. Jean Scott
I Breathe on Windows ... *Mayerl*
The Changing of the Guard ... *Flotsam, Jetsam*
Just Say "Aloha" ... *Hill*
Spanish Jake ... *Henderson*
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

THURSDAY,
February 4

9.30—9.45 a.m. **MUSICAL MENU**
With Mrs. Jean Scott
My, What a Different Night ... *Gordon*
I'll Sing You a Thousand Love
Songs ... *Warren*
The One Rose ... *Lyon*
The Girl in the Garden.
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

SATURDAY,
February 6

9.30—9.45 a.m. **MUSICAL MENU**
With Mrs. Jean Scott
Who Loves You? ... *Davis*
I Want the Whole World to Love
You ... *Bryan*
Mickey Mouse's Birthday Party ... *Tobias*
The Waltz in Swing Time ... *Kern*
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

RADIO LJUBLJANA

569.3 m., 527 Kc/s.

Time of Transmission.
Friday : 9.30 p.m.—10.0 p.m.
9.45—10.0 p.m.

9.30 p.m. **MILITARY BAND CONCERT**
Merry-maker's Dance ... *German*
See Me Dance the Polka ... *Grossmith*
Post Horn Galop ... *Koenig*
Marching Through Georgia ... *Miller*

OLD SCOTTISH SONGS
Bonnie Banks o' Loch Lomond ... *Trad.*
On the Banks of Allan Water ... *Trad.*
Annie Laurie ... *Douglas*
Bonnie Mary o' Argyll ... *Nelson*

WHY BE THIN?

AN ALLURING FIGURE
YOURS IN 30 DAYS

A beautiful bust can be acquired by every woman. You can obtain perfect fascinating curves with BEAUTIPON, the amazing Vegetable Flesh Former. Simply rub this harmless cream into the skin last thing at night and in a few weeks you will have a glorious figure. Develops bust 3-6 inches. Adds healthy flesh anywhere. Guaranteed harmless—amazing results. Miss G. A. writes: "I have actually developed my bust 4 1/2 inches, and my breasts are now a lovely shape, high and firm. It is a joy to me to be told how young I look. I am so pleased with Beautipon Cream." This is a typical example of thousands of letters received in praise of Beautipon Cream treatment. You, too, can increase your bust 3-6 inches and have lovely rounded feminine curves. Beautipon Cream treatment acts upon the mammary glands, breast cells and pores, and nourishes, builds and strengthens the bust as no other method can. There's no need to have a "clothes-peg" figure any longer. Let Beautipon Cream treatment give you those rich lovely lines, softly yet firmly moulded, the generous swelling curves of fascinating womanhood. Trial Treatment 1/6, or the full 30 days' Beautipon Cream costs only 5/6 post free. Sent privately under plain cover. Post to-day—NOW! BEAUTIPON, 28 (P.R.), Dean Road, London, N.W.2



"I have put 4 inches on my bust measurement and my figure is greatly improved."—Miss V. M.

Be Beautifully **SLIM**
Have You a Full Figure?

You can reduce 3-5 ins. and obtain alluring, slim loveliness with SLIMCREAM, the remarkable Vegetable Reducing Cream. Simply rub this harmless cream into the bust last thing at night and in a few weeks you will have a youthful slim figure. Reduces fat anywhere. Guaranteed safe. Wonderful testimonials. TRIAL TREATMENT 1/6, or full 30 days' Course, 3/6; sent privately in plain wrapper.



Miss V. Declan
"Reduced Bust 4 Ins.,
—Weight 24 lbs."

Write Now—
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SPARE
2 MINUTES
TO BANISH
UGLY HAIR

At last—an amazing new vegetable liquid which actually ends unwanted hair for ever! Removes every trace of hair from face, arms, legs in 2 minutes. Safest, quickest and only permanent hair destroyer. Cannot harm most delicate skin. Money back guarantee. Melita Hair Destroyer is used by leading stage and screen stars. 3/- post free, sent privately. Details free, privately. MELITA, 28 (P.R.), Dean Road, London, N.W.2.



After any illness beware of dangerous **KIDNEY TROUBLE**

After Influenza it is most beneficial to take De Witts Pills to ensure complete recovery and quick return of strength.

Suspect Kidney Trouble if you have any of these symptoms:—

RHEUMATISM, BACKACHE, LUMBAGO, JOINT PAINS, SCIATICA OR DIZZINESS.

Too few people realise the extremely hard work that the kidneys have to perform, even in health. The removal of bodily impurities has to be carried on night and day.

During and after illness a far greater strain is put upon the kidneys. The illness itself has probably left the kidneys weak, but they must carry on removing the poisons left in the body by the illness. It is a most wise precaution to assist the kidneys in these circumstances, as recovery is delayed if the accumulated poisons are not removed from the body.

De Witts Brand Kidney and Bladder Pills are specially compounded to act on the kidneys. They have been famed throughout the world for nearly 50 years for their splendid action in restoring sick, sluggish or strained kidneys to health.

De WITTS PILLS hasten your recovery and build up your whole system, because they help the kidneys to perform perfectly their task of removing the waste matter (poisons) from the body. The tonic action of De Witts Pills will bring renewed vigour and vitality.



DE WITTS BRAND PILLS

Sold only in the white, blue and gold boxes, at 1/3, 3/- and 5/-. Beware of imitations.